



## STYLE.

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Read before the Northern Architectural Association.

IN trying to put together some disjointed thoughts on the subject of style, it was not in my mind to particularise on historical developments in architecture, nor on the æsthetic appeal of this or the other style as we use the word to differentiate the many compartments into which we are accustomed to divide the building works of man, but rather to inquire into the abstract meaning of the term. As we shall consider it, therefore, style is confined to no particular type of architecture, but is a common factor in all great work instinctively felt but, owing to its elusiveness, extremely difficult of any sort of accurate definition.

What shall we say is the supreme gift of the architect? Is it constructive power? Is it academic knowledge? Is it the sense of fine proportion or largeness of conception? Or is it elegance and delicacy of treatment, or splendour of imagination?

I should say that it is none of these individually, though each in itself may make a building noteworthy. There must be some power that marshals all these in their order and place, and takes command of all the resources at the architect's disposal as a general handles his troops.

Is there any word that sums up the finishing grace, power, and completeness common to the masterpieces of Greece, Rome, the Middle Ages, and the modern world more accurately than the word "Style"? Is it not the one common controlling idea that runs through the work of all ages in architecture, literature, painting, sculpture—all the arts?

We speak of the style of any period or any master: but in this sense the word is generic. It may be used to classify bad as well as good design, clumsy as well as fine work; buildings before which we should never tire, others to be passed by without a second glance: we are dating rather than criticising. Style in the abstract is an almost indefinable quality. Distinction is perhaps the term that comes nearer to it than any other, but distinction does not convey to me all that I understand to be implied by style. Does it, for instance, necessarily imply knowledge? Yet style is hardly recognisable without knowledge, just as it is impossible to an artist without knowledge. A work too may have "distinction" and yet not be intellectual. Style appears to me to imply intellect.

It is conceivable, though so far as I am aware it has never happened, that some great genius might arise independent of all tradition and all knowledge whose work would possess the quality of style. There have been, and still arise, schools of painting that have made a boast of throwing tradition to the winds, of forgetting past training and starting afresh. Have such experiments succeeded, to begin with? And interesting as they may be, have not the results been rather mannerism than style? And mannerism is the antithesis of style. But even to mannered work we might sometimes concede distinction.

If architectural style may be learnt or taught at all, it can only come by patient training and the study of the *principles* of great architecture—principles which apply to small work as well as great; to a piece of furniture as well as to monumental architecture, each in their different degree and each echoing the meaning of their age. Great style is always direct because it is intellectually clear.

There is something, call it as you will an art or a faculty, which, when you come to deal with men who do things, makes itself felt as essentially the art or faculty of expression—individual expression which betrays the personality of the doer.

Take literature. Terse, vigorous prose shows the man of action, perhaps of dominating character; polished prose the scholar; grandiloquent, pompous phrases the writer whose judgment is subordinated to his vanity of expression. But no style is beautiful unless the mere words and sentences have charm of their own as a presentment of their matter. To the man whose Greek is rusty and to whom, from long disuse, ready comprehension of Homer is not so easy as it once was, the long rise and fall of the hexameter is still in itself magnificent music, just as great vocal music enthral the senses, though the words may be unintelligible. This beauty of rhythm and harmony is a marked attribute of style, literary or artistic.

Take on the other hand a writer who has not the gift of fine expression. He has a personality which may well appear in his work, but style, as we understand it, will not be there. The character and extent of his knowledge and the value of the judgments based upon it will be the evidence of his personality. While knowledge, judgment, and expression go to the making of an artistic whole, expression determines the final form in which the work will be presented, and, while want of style limits artistic value, its possession confers a controlling force.

Architecture, like painting and sculpture, makes appeal through the eye to the intellect, and this appeal is most strongly felt in those types of building where we most readily recognise style. I need scarcely support this by reference to Greek architecture, especially to that of an epoch in the history of Athens during which the refinements of æsthetic construction arose from, and reacted upon, an extraordinary intellectual people.

I should then suggest that style in architecture is the result of the embodiment of knowledge and judgment in a fine and distinctive form of expression, that it is the means by which nationality and personality are expressed, that it is pre-eminently the mistress of architecture, and add that it is an intellectual gift, and as such may hardly be learned or imparted.

A stylist in architecture is like a man conducting his own music, drawing out of each part of his orchestra its contribution towards the unified effect and giving to the whole his personal interpretation.

Sir Walter Raleigh in his essay on style maintains that literary style cannot be taught. He says: "Imitation of the masters or of some chosen master and the constant purging of language by a severe criticism have their uses not to be belittled: they have also their dangers. The greater part of what is called the teaching of style must always be negative, bad habits may be broken down, old malpractices prohibited. The pillory and the stocks are hardly educational agents, but they make it easier for honest men to enjoy their own."

But literature, in common with painting and sculpture, parts company with architecture

at the point of completion. It is not difficult to get rid of a book or a picture or of most sculpture, but it requires movement of heaven and hell to get rid of a bad building, and a crooked ill-visaged face may grin down on generations of passers-by provided it is strongly enough built and brings in an adequate rental. Indeed the removals of which we have to complain are those of the more precious part of our inheritance. Surely fine style in our streets is something we can ill afford to part with. Dignity and beauty are not things that should be lightly cast aside, even supposing that we can replace them with something more dignified and more beautiful, which is generally not the case. It seems impossible to gain public or private sympathy for a fine building if its destruction will put something into somebody's pocket, but a proposal lately made to exempt buildings or places of intrinsic beauty, as well as of historic interest, from taxation on condition that they are scheduled as national monuments, appears to me a happy one, combining as it does an appeal to the pocket as well as to aesthetics.

Granted that style—even let us modify it by saying style at its highest—cannot be learned, and that it is an intellectual equipment which no teaching can supply, the situation is not so entirely hopeless. While really great architecture is naturally rare, and possibly the proportionate output of poor and actually vicious work may not have materially decreased, there appears to be hope in the fact that a large body of work is based on a broader appreciation of style, rather than on picturesque and accidental motives. Among Americans this is very markedly so. There is something nationally great and distinctive in their better work, and in their libraries, banks, stations, and public buildings generally there is a strong and remarkable feeling for style.

The time is not so long past since the enthusiastic Romantic paid his visit to Italy or France and brought back to England the notion that English architecture was negligible and that its traditions must be scrapped and those of the countries of his sketch-book substituted. This led to the anomaly of modern planning and mediæval design, and English interpretations often lacked any sense of style or any intellectual control; and the curious part of it all was that men whose studies show a fine appreciation of style and a natural instinct for scholarly and noble design that would have raised instead of revolutionising the traditions of good civic architecture in this country were competing with one another in foreign Gothic at variance with all modern requirements because assessors felt that the public would have nothing else.

The style of a period or a building is to be found in its essential method of expression, and that expression must be intellectual and, whether the building is small or great, it must be treated in a large manner.

Take two buildings differing so widely as the Palazzo Massimi and Santa Sophia. Peruzzi is one of the great masters in style, though he never produced work on the largest scale. Yet his manner was always grand. Fine as his plan for St. Peter's was, circumstances of character and environment stood in the way of its accomplishment, but the Massimi will remain for architects and art-lovers the embodiment of an individual and very beautiful style both in plan and elevations. Quatremère de Quincy in writing of it says: "*L'espace est étroit et petit. Tout ce qu'il le remplit est grand et y paraît à l'aise.*" By a masterly plan he created on a cramped site a finely ordered and largely conceived group, though only of moderate size, and upon this foundation raised exquisitely proportioned and detailed superstructures.

Turn now to Santa Sophia, a building of the opposite scale. Let me read you what Mr. Lisle March Phillipps says, since his criticism seems to me sane and comprehending, and one expressing clearly the view of style which I wish to emphasise:

"There are traits in architecture which are vital and which constitute the style of a building, and others which are more or less accidental and interchangeable and do not constitute style. It seems to me that no disinterested critic who has submitted himself to the influence of Santa Sophia, and has considered its relations

with the Roman architecture that led up to it, can be in much doubt as to what the *style* in it consists in. It does not consist in such decorative additions as the use of mosaics and marble panelling: for such decoration might all be stripped from the church, as indeed to a large extent it has been, without in the least affecting the character of the architecture. Nor does it even consist in the use of certain structural forms, as the dome and apse and vault, though these of course are more essential, for all these, as we have seen, were used in many Roman buildings and used even in conjunction with marble panelling and mosaics. All the features, structural and decorative, employed in Santa Sophia had already often been combined, and yet their combination had not resulted in a structure more than remotely resembling Santa Sophia in character. It is not then these things that compose the style of the Greek Church. Enumerate every feature here present, and you are no nearer a satisfactory definition. They will every one be found in the Baths of Caracalla. But if from structural features you turn to structural principles: if, instead of saying that dome, apse, and vault are here present, you say the whole building is conceived as an exposition of the arch principle, then indeed you name that which really gives character and style to the church, the essential trait in it on a participation in which any claim of real relationship betwixt it and other buildings must be based. . . .

Santa Sophia, developing a great structural principle in broad daylight with unexampled logic and daring, addresses itself entirely to the intellect. St. Mark's, sensuous and contemplative, with its dark splendour of colouring, half seen, half guessed, in the rich obscurity of its vaults, addresses itself entirely to the emotions. It is impossible to bring two such buildings to terms with each other of any kind, and to pretend that they both belong to the same style is to deprive the word style of any comprehensible meaning. . . .

To conclude then, what I would suggest to the reader as the really significant quality in Santa Sophia is the exposition it gives of the nature of the arch as a structural principle. This is the "essential" trait in it, that which represents the intention of the architect and gives *style* to his work, and in comparison with this all other features are of superficial and negligible importance.—(*Works of Man*, pp. 140-4.)

You will excuse my quoting thus at length, but this passage seems to me to sum up the essence of style. It emphasises three things. First, the necessity for seeking principles not accidents; secondly, the necessity for intellectual control permeating a building and assembling its parts in one unified whole constructionally and artistically; thirdly, the difference of appeal between the Classic tradition and the mediæval. Though the emotional appeal of Gothic architecture differentiates it from the intellectual appeal of Classic, the exposition of the arch as a structural principle is more clearly seen in Gothic art, and we shall probably hardly agree with those who hold that the intellectual appeal is wholly absent from Gothic or the emotional from Classic. All the same the distinction is a true one in the main because the predominating classical feeling is intellectual and the predominating Gothic emotional.

Nations work in schools, and as opinions and ideas crystallise to a point, and unity of aim backs them, they are expressed in the architecture of the time and a style is evolved. Within this school there is an inner circle of the initiated who possess the gift of style in the abstract whose work is destined to remain as the highest exposition of style within the style. The general characteristics laid down by such men, and imitated by their inferiors in intellect, run on and gradually change with changing ideas and circumstances until some definite modification denotes the advent of another phase. The leaders show, with more or less intensity and strength, the governing powers of a single motive and a sense of scale which is felt all through their work, shaping itself out to the last touch in all kinds of manifestations, decorative as well as structural, and so producing throughout the whole a uniform sense of agreement and harmony which is style.

*Quot homines tot sententiæ.* Every man, if he thinks at all, has his own method of expression, good, bad, or indifferent. The good only has ideal style, and for posterity it is the few that matter. Given the same data and conditions, two modern men will produce entirely different work. One will give you a Gothic, another a Classic solution of the problem; or given two Classic designs, each will differ in his adaptation of the classic spirit. We may go further and say that if a number of architects were given identically the same plan for which to design a façade, and it was conditioned that height and breadth, positions of entrances and windows, and subdivision into floors and bays, were the same, the treatments would still be different, and the

mind, hand, and eye of each could be clearly discerned in his finished work. Yet style might mark each design and it would be the intellectual and controlling faculty which would differentiate between them.

But the controlling spirit voices not only the character and mind of the designer. It certainly expresses the general environment which influences his mind, and indeed no work can be fairly judged until that is understood, but it may express also the character and mind of a particular person whom we call the client, if that person has any individuality at all. A building is often the interpretation of one mind by another, and in this way, sometimes, a prevailing distinction is conveyed.

The Petit Trianon is to my mind, perhaps quite imaginatively, a typical instance in point. Compare it with the Grand Trianon. The two are entirely dissimilar. Both reflect the phase of design prevalent in their time; but it is not so much this difference of a century that stamps itself on the mind, as the difference between the spirit of Mansart's house for Louis XIV. and that of Gabriel's intended as a home for Madame du Barry. The Petit Trianon is a gem of delicate refinement, the epitome of an age the style of which socially and artistically was pre-eminently frivolous, and yet with all its delicacy it is the acme of the mason's art in a country where the mason and his material were supreme—*οὐδέν ἄγαν*, nothing too much—and nothing too little. It is bold enough to have no suspicion of weakness, no predominant note of frivolity, without a false note or false quantity, and while showing the controlling hand of the designer has all the charm of an ideal woman's home.

The truest test of style is, if I may so express it, inevitability. What you see before you is inevitably right; nothing requires to be added and nothing detracted. It is a complete and satisfying whole. There may be many treatments of the same subject which will possess style, and if so none of them will disappoint the critic.

Style deals with apparent as well as actual necessities. There is nothing more satisfying than a fine Doric temple: yet scientifically the columns are quite disproportionate to the load they have to carry, and the pleasure is none the less because we are conscious that this is so, since we also feel that a developed sense of style derived from an æsthetic appeal to the intellect has reduced this type of building to its simplest and most intellectual form.

Now it may seem a paradox to say that what in less skilled hands would be a blemish, may be in the greater hands of the true stylist not only condoned, but may even count for merit. The stylist may do things with distinction which a smaller man would with wisdom avoid. Let me quote Raleigh again on literary style: "Style," he says, "even revokes, on occasion, the rigid laws of grammar or countenances offences against them."

So style in architecture may disregard the rules which bind with the laws of the Medes and Persians the purely academic designer. One may cite as an example the treatment of the portico of the Pazzi Chapel by Brunelleschi. The unconventional arrangement of the arch and screen above the order has its critics. No doubt in less able hands the upper part must inevitably have appeared detached in treatment from the lower, wanting in unity, and yet the master has come out of it triumphantly.

We were taught to think that the Greek designer worked within absolute rules, and the rules we learnt are the ascertained proportions of selected examples. These are the finished products of a picked period, of an age intensely intellectual, intensely sensitive to the eye's appeal to the intellect, and it is well that we should base our training upon them, for mastery of the Parthenic principles leads in itself to the thing we call style. But the very character of the refinements themselves are proof that they were not in their origin merely mechanical, that their appeal to the intellect was directly through the highly trained sense of sight and the culminating point of experiment after experiment.

Russell Sturgis says: "The important matter of spacing of columns, especially in the



exterior colonnade, is treated in many costly books which set forth the Grecian and Greco-Roman orders with all the columnar architecture that has resulted from their study. It is probable that the Greek architect of a good time considered in every case his own preferences, thought out his design in this and other respects, drew and modelled in plan and also in vertical display his future building, and left his measuring until he had satisfied his eye and his spirit with his proportion. . . . It is customary to speak of it—(i.e. the height of the entablature as one of many details)—in archaeological descriptions as representing a given fraction of the total height of the column in the same building, but it is most unlikely that the Greek thought of it in that way. He was bound by a rule, whose strictness we can hardly imagine as applying to us in modern times, but that rule left him free to vary the height of his stylobate and his frieze and to vary the total height of his entablature even as it allowed him to space his columns more or less widely."

Had style so hardened that this was not the case, surely there was an end of all style—of all art whatever: from an intellectual, architecture would have developed into a mechanical process, a misfortune which has happened too often among us and others before our time by reason of failure to master principles within whose sanction freedom is allowed.

And apart from reasons of date and locality, the very variety of beautiful Greek types of which we have knowledge, proves that the personal equation entered largely into their origin and that the sense of style depended upon this as well as upon common and acknowledged rules of treatment. Compare the Sicilian Doric temples with the Parthenon. Differing though they do, the temple at Segesta is quite as impressive as the Parthenon itself. The idea fostered by cramming for examinations is that certain types were universal, and that Greek ornament, though perfect in form and modelling, was very limited in its range. That this was not so is however certain. I suppose that no two temples were the same in proportion, intercolumniation, or detail, and that the best work was never stereotyped is abundantly plain from even the comparatively small number of examples which may be found collected in the British Museum and other European galleries.

The temples at Bassae, Diana at Ephesus, Zeus at Girgenti, even the Erechtheum itself, are all individual departures from the normal as we conceive it.

Discarding archaeology, accidents, and emotion, as having no essential connection with style, the study of Greek principles seems to me to afford us the greatest chance of becoming true stylists and true humanists, for the two go together. The philosophy of the Greeks embodies both. They held that beauty had an ethical significance, that the production of a beautiful thing signified a beautiful mind behind it. "Beauty implied morality governing the whole life of the citizen, and training was to fit men not with facts but for the exercise of thought. The acquisition of knowledge was not an end in itself, but a means to the end, and breadth of view, calmness, completeness, and lucidity, were as characteristic of their architectural style as of their philosophy."

Style must to my mind be studied for educational purposes primarily in Greek architecture, and subsequently in those periods of intellectual revival which occurred from time to time.

Let us consider for a moment our present position and what the periods are of which I speak. We must admit, I think, that, with noticeable exceptions, English architecture had sunk into lifelessness and dullness at the end of the eighteenth and beginning of the nineteenth centuries. This was not the fault of architects *qua* architects, but of architects *qua* men—men representing the outlook of their time. Then came an immense stride in national development. A more broadly educated public were ready to receive new impressions and to revolt against the dullness of homes and surroundings, literature and art. A youthful and romantic revival took place, reseeking inspiration from the Middle Ages, and with that inspira-

tion it adopted the emotional basis. It was a curious coincidence that this revolt in art matters, led by John Ruskin, came at a time when a really fine Classic tradition seemed to be establishing itself in England, for St. George's Hall, Liverpool, was not finished until 1854, and Barry and others were inaugurating almost a new era in Renaissance work of a fine and scholarly type. And we shall now, I hope, take up again the trend of their work.

Now Gothic architecture was the evidence of the overwhelming of previous civilisation, and was a complete reversal of outlook upon life, overthrowing outworn creeds and performance, replacing a civilisation of ideas with one of intellectual dependence, action, energy, and emotion, which dominated Europe throughout the Middle Ages and finally fell before the inevitable resurrection of intellectual independence.

While it is not possible to draw a distinct line and say of one phase of architecture that it is entirely intellectual, of another that it is entirely emotional, we must recognise, as we have said before, that the Classic spirit stands mainly for the one and the Gothic for the other. Emotion has been denied to the Greeks and intellect to Gothic builders. We can hardly take this view. The interior, at any rate, of a Greek temple must have had very strong emotional significance in its lighting and colour and its great statue of rich workmanship framed by the luminous marble of the great opening. And did not the sculpture on the exterior appeal to the emotions, not through its method of presentment, but through reverence for the gods and heroes or through civic or national pride?

And are not the mysteries themselves, and the references to them in Greek writers, clear evidence that emotion played an important part in the ritual of the Greeks? Moreover why, if this was not the case, did the city of Athens take such pains to obtain control over the Eleusinian mysteries unless she coveted the prestige and support of a force with large emotional hold upon the people?

Turn next to the Augustan age. This, as the Periclean, represents a great era of thought and ideas shown in its literature and its art. It was an intellectual age, and its architecture, less markedly in design but pre-eminently in plan, shows the great characteristics of style.

Next came the Hellenistic age at Constantinople with Santa Sophia as its culminating point, and next we find ourselves in Florence in the fifteenth century, and ask ourselves what sort of an outlook literature and art take. In it again is seen a return to the Hellenic spirit and classical manner, but with an entirely individual development. Things are not seen through the eyes of the Greek or Roman, but through those of the Florentine and Italian. Art is pre-eminently the offspring of the life and environment of the time. Italy had never really lost its Classic and Pagan atmosphere, and the horizontal feeling had always been strong. Emotion aroused by the northern vaults with their soaring lines carried constructionally to the highest point in spreading ribs, the marvel of poise and counterpoise in arch and vault, the mystery of broken masses and vistas were qualities almost unfelt in Italian Gothic. So the Italians came by their own again, and Brunelleschi led them. He was the first to assert his position as a modern architect, to respond to the intellectual movement of his time and the influence of Lorenzo's Academy, and he inaugurated a new departure in architecture which, except for occasional lapses, has superseded, and still seems likely to supersede, the principles of the Middle Ages. He was followed by a band of highly intellectual men who, while they represented and built for their time and possessed strongly individual sense of style, worked within marked lines of local and national thought.

Once more in the seventeenth and eighteenth centuries came a period of intellectual activity, this time in France. She had been slow to cast off her Gothic garment and clung to it, trying to mend its threadbare folds with doubtful patches of the new cloth. Then her intellect cleared itself, and she gave us a period instinct with style, with a certainty and grasp that has influenced the whole of Northern Europe and America.

I feel that the trend of architectural history drives us to the conclusion that the abstract study of style must be sought in these culminating periods which are more akin to modern thought than are the Middle Ages with all their beauty, and that its principles will almost of necessity be found in them. Of these periods we shall probably all admit that Greek architecture will yield most and that the mastery of its principles will stand us in best stead whatever phase of tradition we may elect to follow—for we are the heirs to the whole past—or whatever revolution we may contemplate. Style must in any case remain mistress of the field. But wherever our study and analysis take us, we must remember that we are Englishmen, and that while art and style are universal their manifestations cannot rightly be anything but national until universality in character, habits, and climatic conditions has been so established that the Englishman, the Frenchman, the German, and the Italian all think on the same lines, speak the same language, and live in the same way. Such a consummation can hardly be expected or desired.

For principles, therefore, we must not turn to accidents of time or country—not to the study of Periclean buildings because we want to build temples, nor to fifteenth-century Florence because anyone nowadays wants a Riccardi or Strozzi palace, but because we are in search of something pre-eminently beautiful whose character we can analyse intellectually, and I think that if we can master the principles of the Parthenon, the Forum of Trajan, the Massimi or the Petit Trianon, we shall have done something towards a knowledge of style. To what extent we can use that knowledge depends on a higher and rarer quality.

The Bishop of Lincoln, in an address lately given to the Classical Association upon Hellenism as a force in history, said:

If I have eyes to see, I perceive Hellenism a pervasive force in the English society of the hour. Their ethics resemble the best side of old Epicureanism—pleasant, self-controlled, lightly sceptical, very sensitive to the appeal of fitness and good taste. What could be more Hellenic? I could wish sometimes that our art, in music perhaps, in architecture certainly, as well as in painting and poetry, had more care for those old Greek virtues of beauty, of rhythm, and of those untranslatable qualities *μέτρον* and *αἰδώς*.

If this tendency observed by the bishop is abroad and becomes anything more than a temporary vogue, it will be well for our art, and one hopes to see more and more the casting off of slovenliness and the taking on of larger and more scholarly methods of design.

And yet our own time differs essentially from every age that has preceded it in the complexity of the problems which it presents, and this difference must of course leave its distinguishing mark upon our architecture.

The conditions of our city architecture, with its intricacy of planning and temptations to insincere construction, its shop-fronts, its combinations of purposes, and cramping grandmotherly legislation, together with great facilities for locomotion and the command of all the materials of the world, differs essentially from those with which our forefathers had to deal. In comparatively recent times a town was a collection of dwelling-houses together with the public buildings required for communal life, churches, market and guild hall, rare places of public entertainment, and the hostelryes. For the most part the business of the citizens was carried on in their own homes, and suburban life was unknown. It is within living memory that the dangers of a night journey to Kensington or Hampstead were not to be despised, and an armed escort was necessary to ensure safety in going to and returning from a rout beyond the limits of the town.

You have, therefore, not to go back so very far to a time when few people could live away from their work and there was no marked difference between domestic, commercial, and other types of building and no complications of purpose or construction to upset the even tenor of external design.



Moreover, there was the advantage of fixed traditions and a regularity and certain largeness in planning, and an architect had not to scratch his head and determine whether his house should be Greek, Roman, or Chinese, or fit his plan and fenestration to a French or Venetian Gothic façade and the exigencies of his arbitrary choice.

The finest buildings, as we know, are those which reduce complexity to simple and well-balanced lines in plan and design with clear and intelligible purpose running through them. Such buildings have style, and the task of this generation appears to be to obtain control over the chaos and complexity of modern conditions, and to cultivate the power of thinking on clear direct lines.

To hold that a sense of style is an intellectual endowment and therefore not to be taught is not such a hopeless case as it might seem at first sight, for architects have their share of intellectual gifts with any other class of men; but until an architect has equipped himself in such a way as to play at will with the harmonies of his art he cannot hope to exercise the supreme finish of style, and he may be destined never to discover such power within himself.

Sooner or later most men realise that nature has been niggardly in her gifts, sadly acquiesce in the inevitable, and console themselves with working and enjoying the work of others up to their own point of intellectual comprehension, while they envy and admire the more fortunate who are able to go forward to the greater and more inspiring enjoyment of their art and to the production of work in which future generations will recognise the style of genius.

And all have this consolation, that no man is debarred from the acquisition of good taste, which, as a humanising and selective guide, will raise his work to a level that will not disgrace him or his generation. The difficulty in so many cases is to give a start on the right road and to fire ambition.

For the intelligent and enthusiastic student there is always bright hope. Neither he nor another can tell what discoveries he may make in himself; and, at any rate, if he be destined to the same disappointment as many thousands that have gone before him and he falls short of his highest ideals, let it not be due to his own fault, but to inevitable limitations that no fighting spirit can overcome.

A passage from Arnold Bennett's *Feast of St. Friend*, probably familiar, puts the point so finely that I cannot help recalling it to your memory in conclusion:

There are those who say, "At any rate we might moderate somewhat the splendour of our ideal and the audacity of our self-conceit so that there should be a less disparity between the aim and the achievement. Surely such moderation would be more in accord with common sense! Surely it would lessen the spiritual fatigue and disappointment caused by sterile endeavour!" It would. But just try to moderate the ideal and the self-conceit and you will find, in spite of all your sad experiences, that you cannot. If there is the stuff of a man in you, you simply cannot! The truth is that, in the supreme things, a man does not act under the rules of earthly common sense. He transcends them, because there is a quality in him which compels him to do so. Common sense may persuade him to attempt to keep down the ideal, and self-conceit may pretend to agree. But all the time, self-conceit will be whispering, "I can go one better than that!" and lo! the ideal is furtively raised again.

A man has little scientific control over the height of his ideal and the intensity of his belief in himself. He is born with them, as he is born with a certain pulse and a certain reflex action. He can neglect the ideal, so that it almost dissolves, but he cannot change its height. He can maintain his belief in himself by persistent abandonment to folly, but he cannot lower its flames by an effort of the will, as he might lower the flame of a gas by a calculated turn of the hand. In the secret and inmost constitution of humanity it is ordained that the disparity between the aim and the achievement shall seem grotesque; it is ordained that there shall be an enormous fuss about pretty nearly nothing; it is ordained that the mountain shall bring forth a mouse. But it is also ordained that men shall go blithely on just the same, ignoring the ridiculousness which they admit in theory, and drawing renewed hope and conceit from some magic, exhaustless source.

So generations of architects will arise and struggle on in spite of disappointment, but in each succeeding generation may there be more and more to show the higher qualities of the art, and, chief of all, a masterly and controlling style.

## REVIEWS.

## COUNTRY GARDENS.

*Gardens for Small Country Houses.* By Gertrude Jekyll and Lawrence Weaver. 40. Lond. 1912. 15s. net. [*"Country Life,"* 20 Tavistock Street, Covent Garden.]

In the avalanche of books that have appeared, and are still appearing, on every subject connected with gardening and the garden, it is a pleasure to find one from which some real solid nourishment can be derived by the architect. There could not be a better-equipped team for the production of a book on Gardens for Small Country Houses than Miss Gertrude Jekyll and Mr. Lawrence Weaver. The task has evidently been a sympathetic one to both authors, and they have garnered a great amount of useful information, the result of ripe experience and thought.

In these days when so much is heard of women's sphere, and we are told how handicapped they are in various directions, it is interesting to consider how immense, how beneficent, how far-reaching has been the influence of one woman—living quietly in the country, far from the madding crowd—on an art the most primitive, but which at the same time requires the most sensitive feeling and the widest knowledge! On the matters treated of in this book, who is better able to speak than Miss Jekyll, who has created for her own use a house and small demesne perfect of their kind, and into which some illusive, intangible quality, some absolute enchantment seems to have been woven?

All the elements out of which the design of gardens—excepting those in the "grand manner"—is evolved are discussed chapter by chapter in a manner that is useful and suggestive. No good purpose would be served by doing more than drawing attention to the rich store of suggestions, both practical and æsthetic, that abound. For these the book must be studied; only a few of the more important are referred to here.

The garden at Millmead Bramley, described early in the book, is a veritable triumph in its demonstration of what can be done on a narrow strip of sloping ground in the course of a few years with knowledge, taste, and—rarest of all gifts—imagination.

Let those who have been guilty of erecting aimless little structures, made of flimsy sawn and painted lath—the trash that it is fashionable to call "treillage"—let them digest the chapter on Pergolas; and note especially that no garden should contain a pergola unless it can be contrived to lead definitely from somewhere to somewhere, and that as a rule it should be a solid structure fit to last for generations.

A particularly useful type of illustration is that on page 50, showing a treatment that has been greatly developed, one might almost say invented, by Miss Jekyll. It is curious, though the villa

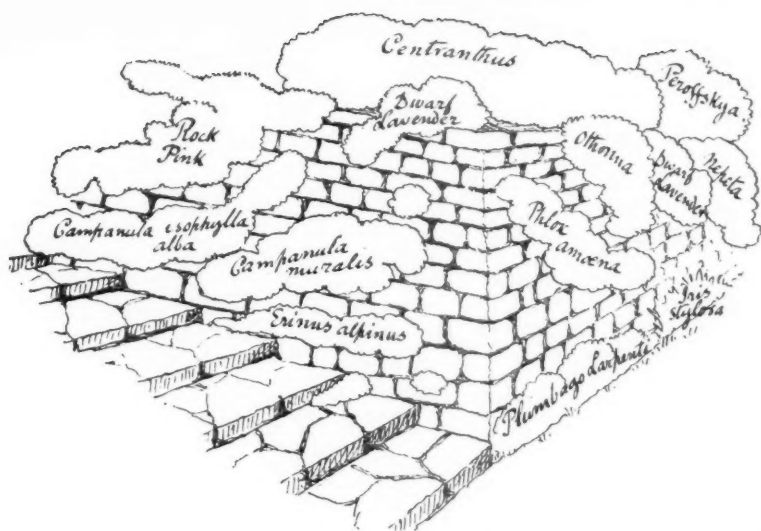
rockery as a rule is such an absolutely poisonous horror, that a dry wall skilfully planted can be one of the most delightful things conceivable. A photograph of a typical example is given on the page referred to, and above it a diagram giving the names of the various plants illustrated in the photograph (reproduced on p. 143 opposite).

This is the place to note that the planting plans for borders and the like devised by Miss Jekyll and reproduced in these pages are of extraordinary value. It must be admitted that it is in the problems of planting that the architect who finds himself mixed up with garden design gets stumped. He may have a few stray glimmerings regarding the arrangement of terrace steps, he feels that a wall is a better thing than a turf bank, but when it comes to planting—like the old Scotch gardener "he gets fair wandered among a' the names."

Many a comforting reflection can be gathered from these pages, and one is—that to have real charm a garden does not need either to be old or to be large. For as Miss Jekyll somewhere says—discussing the question of large *versus* small gardens—far more important than the area of the ground is the size of the owner's heart, and brain, and goodwill. After all, when you sit down to think what places live in the memory as having given the most real pleasure, is it not almost always those of moderate size, where the owner is intimately in touch with all that goes on? How often in the "great" places, after meandering through the shrubbery of specimen conifers and monkey puzzles, and thence through acres of weariness and endless glass-houses in the garden, you are at last led into some enclosed bird-haunted corner, some little "chamber roofed by heaven"—probably the only survival of an earlier and simpler scheme—where it is possible at last to sit down and breathe and think, and which alone has the intimate personal touch that makes any form of art worth while.

In a volume of this type it is sometimes somewhat difficult to disentangle the work of the two authors; but in the book under review, any one familiar with the outlook and literary methods of the joint authors can trace more or less which portions of the book they are responsible for. Judged by these tests it is obvious that Mr. Weaver has written the informing and stimulating chapters dealing with the more markedly architectural elements of the garden, such as: Steps and Stairways; Garden Houses; Walls and Balustrades; Seats and Sundials, &c.

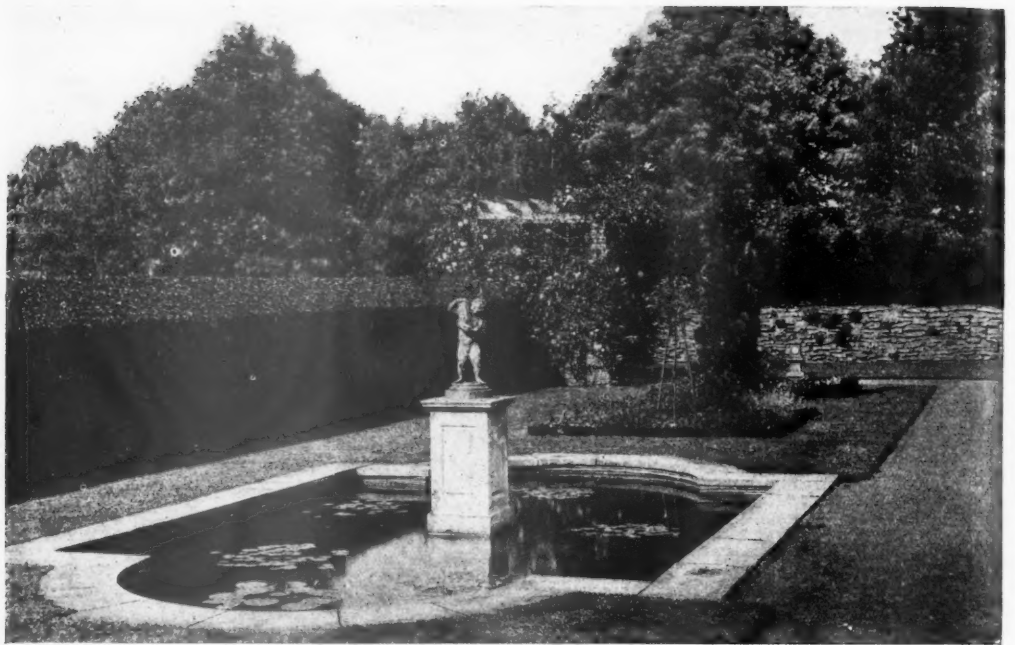
Out of many chapters two that stand out as especially fresh are those that deal with the treatment of small sites, and water in the formal garden. Probably the majority of architects will be astonished to find how many and how varied are the opportunities, suggested by the examples illustrated, for the decorative use of water even in the smallest garden.



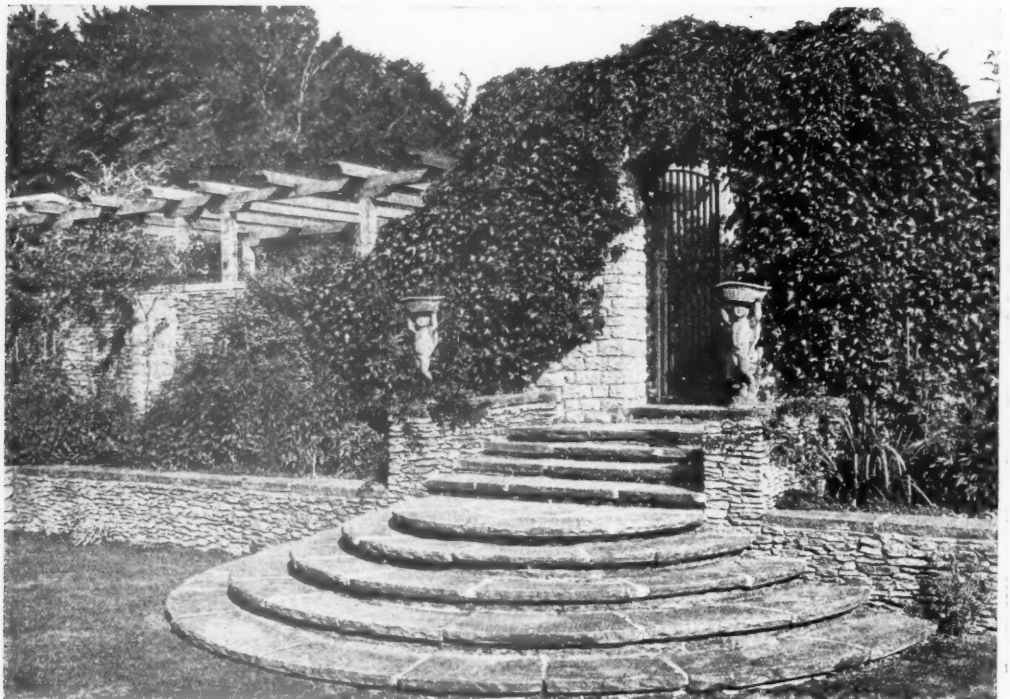
Sketch of Planting in Wall illustrated below.



PLANTED WALL, HIGHMOUNT, GUILDFORD.  
From *Gardens for Small Country Houses*.

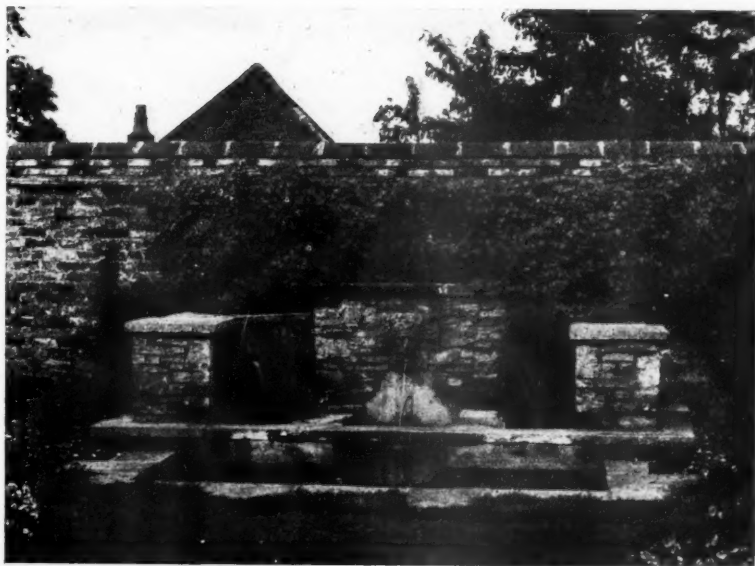


WATER IN THE FORMAL GARDEN



STEPPED APPROACH TO PERGOLA.

*From Gardens for Small Country Houses.*



WATER IN THE FORMAL GARDEN.



A TWO-YEAR-OLD GARDEN.

*From Gardens for Small Country Houses.*



In the golden days of architecture no one who designed a house was content to surrender into other hands the devising of the architectural lines of its garden setting. A study of this book, and the examples which appear week by week in *Country Life*, will equip the architect to claim once more his rightful function to co-ordinate house and garden so that both together may be in tune, may show a rhythmical unity of conception. For this reason we may be grateful to Miss Gertrude Jekyll and Mr. Lawrence Weaver, not forgetting also Mr. Raymond Negus, whose chapter on Rock Gardens makes an admirable postscript to the book.

ROBERT LORIMER, A.R.S.A. [F.].

Edinburgh.

### PYRAMID TO SKYSCRAPER.

*A Short Critical History of Architecture.* By H. Heathcote Statham. La. cr. 8o. Lond. 1912. 10s. net. [B. T. Batsford, 94 High Holborn, W.C.]

One is frequently asked to recommend a book dealing with the history of architecture in a manner suitable for the amateur or for the student who is taking his first course of lectures on architectural development. For such people little provision has been made, most of the well-known books being planned too much in the "grand manner" or partaking too much of the nature of catalogues; so there is distinctly room for such a publication as *A Short Critical History of Architecture*. When Mr. Batsford publishes a book one feels practically sure that it will be safe to purchase it, and the subject of architectural criticism could hardly be in better hands than those of Mr. Statham.

In 1895 Mr. Statham published his interesting *Architecture for General Readers*. The first half of this deals with architectural principles, and the second half, the historical sketch, consisting of only about 120 pages, is necessarily much slighter than the present *Critical History*. Mr. Statham also compiled the article on Modern Architecture in the recent issue of the *Encyclopædia Britannica*, another excellent exercise in the art of putting a technical subject before lay readers. In *Modern Architecture* and in his work for the *Builder*, Mr. Statham has shown his ability in dealing with architectural criticism.

Now it is extremely important that the people who are likely to buy Mr. Statham's latest book—the amateur and the young student—should have the subject presented to them in the right way. In the larger books this is less important, because those who read them are, generally speaking, more advanced students who have acquired the habit of reading in a critical spirit. But the first book one reads on a subject—and this book is destined to be the first book on architecture read by many a student—creates a lasting impression. Some students, in fact, never recover from their first book, but go through life in the fond belief that

what they gathered from it is the sum of human knowledge on the subject. So we see that Mr. Statham has put himself in a position of great responsibility; and in order to judge how he has discharged it, it may perhaps be well to postulate a few of the principles which should govern the production of such a book.

1. It should not be dogmatic on matters of opinion.

2. It should make clear that architecture is, to a great extent, a matter of gradual development.

3. It should emphasise the importance of construction, of the proper use of materials, and of suitability to environment and purpose.

4. While it should draw attention to the fact that architecture is a matter of small buildings as well as of large ones, the world's great buildings should be made to stand out in proper perspective.

5. It should lead to further study.

The book emerges from an examination conducted on the above lines very satisfactorily. The first point is one of great importance, as there is a tendency at present to teach architecture in a dogmatic manner—a method which doubtless gives good apparent results during the first few years of a student's career, but which does not give his mind that breadth which is so valuable in dealing with architectural problems in after life. Mr. Statham's comparison of English and French Gothic is an excellent example of the fair treatment of a debatable subject. In dealing with the rise of the Doric order, however, a better case could probably be made on behalf of the modern origin theory. In connection with this question, I think the translation from the Greek in the footnote on p. 93 would be both clearer and more accurate if the words "so that a man can let his body down" were added after the word "lies." The translation would then read: "Look at the eaves, where the empty space of (or between?) the triglyphs lies, so that a man can let his body down; men of courage can attempt such a task, though cowards would make nothing of it."

Professor Gilbert Murray's free translation reads as follows:—

"Ah, see: far up, between each pair of beams  
A hollow one might creep through! Danger gleams  
Like sunshine to a brave man's eyes, and fear  
Of what may be is no help any where."

With regard to the second point, Mr. Statham's book is particularly strong, special attention being drawn to the connecting links between the styles in a manner which should put out of its misery once and for all the old and dying notion that the history of architecture can be divided into phases which have no connexion with each other.

To consider now the third point, the reasons at the back of the various styles. Mr. Statham deals excellently with the important question of construction, though Roman construction might

have been better illustrated, and one is rather inclined to doubt the statement on p. 150 that "the Romans employed cross-vaulting . . . apparently not for constructive but for aesthetic reasons; they continued to employ a columnar order in the interior of the hall, and this was the only way in which they could establish a direct relation in design between the vault and the columns." Is it not more probable that the cross-vault was used primarily to bring the load down on definite points—as indeed the author had previously suggested—and to simplify the problem of lighting a great hall, and that the order was then introduced as a decorative adjunct?

Again, while Mr. Statham's treatment of Romanesque and Gothic vaulting is on the whole very clear, I think many students will have difficulty in grasping the explanation given on pp. 359 and 360 of a cross-vault with a level apex: "We should have . . . to stilt the wall arches, . . . to leave the transverse arches . . . semicircular, and to build the diagonal arches . . . as segmental arches, a method which involves a disagreeable twist in the line of the diagonal ribs." What this method would involve is a twist in the infilling.

To find an indication of Mr. Statham's views on the questions of suitability to environment and purpose one naturally turns to his account of the Greek Revival in England (p. 525): "'Back to Greece' was the cry, without any consideration as to whether the climate of England and the conditions of modern life were suitable to Greek architecture"; and again on pp. 527-8, in dealing with St. George's Hall: "It is true that the interior is very badly planned for its purposes, and the corridors lamentably deficient in light; but in those days, and in Elmes's mind certainly, that was a matter of quite secondary consequence provided that a grand architectural effect were obtained; and perhaps, for architecture, that extreme is better than the opposite extreme of ultra-utilitarianism."

But while the last sentence contains a degree of truth, one is inclined to wish that the author had omitted it, for there is some little danger that suitability to purpose may once more be considered as "a matter of quite secondary consequence" and Mr. Statham may be quoted in defence of putting utility second to appearances.

With reference to my fourth point, one is pleased to find references to, and illustrations of, a number of English Renaissance country houses; but while these and many other comparatively small buildings are dealt with, no doubt is left in the mind of the reader as to which are the really great works of architecture.

And, to deal with my last point, the book excellently fulfils its purpose as an introduction to the study of architecture. Its readers will surely be led to further studies, not only from more advanced books dealing in detail with parts of this great

subject, but—and this is of far greater importance—from the buildings themselves.

The title, *A Short Critical History of Architecture*, is well chosen. The author criticises the buildings with which he deals, and he criticises them fearlessly, as may be gathered from the comments which I have quoted on St. George's Hall and from the fact that he tells us and shows us by an illustration how the interior of the Pantheon *ought* to have been designed. Whether we agree with his criticisms in every case is not an important matter; what is important is that he leads his readers to think for themselves, rather than to accept dogmatic statements.

Many amateurs have been content with their skill in detecting the date of a given architectural feature, and while this ability is interesting, to some extent useful, and usually astonishing to uninstructed friends, how much more interesting architecture becomes when it is studied in the ways indicated by Mr. Statham!

It may seem ungrateful to ask for more when so much excellent fare is provided, yet one cannot help regretting that a little more space could not have been found for discussing recent architecture, particularly in our own country, for anything which helps to strengthen the impression that architecture is not merely a matter of the past is helping indirectly to build up a living architecture.

The general arrangement of the book departs from the usual in several particulars. It is interesting, for instance, to see Roman work in Egypt dealt with under the heading of Roman architecture. If the average student were asked to describe Roman work outside Italy he would probably forget all about Roman work in Egypt. If, however, he were asked to give an outline account of Egyptian architecture, he would in all probability include the Roman work. Such is the influence of the arrangements adopted by the writers of books!

In the book we are considering there are about 600 pages and a rather larger number of excellent illustrations, including a good number of very useful plans, sections, and other diagrams. It is interesting to note that in the comparison of the Greek orders (p. 80) the monument of Lysicrates is correctly shown as a circular building.

In giving an illustration (fig. 83) of the Ionic order of the Erechtheion the particular portico from which the order is drawn might have been mentioned with advantage. On p. 111 it is stated that the frieze of this building was left plain—but was it not adorned with attached figures?

On p. 85 it is stated that the columns of the Parthenon are nearly 6 diameters in height, and on p. 101 that those of the Theseion are about 6½ diameters in height. I think it would be more nearly correct to give these heights as approximately 5½ and 5¾ diameters respectively. This may seem rather a small matter, but I remember being rather mystified some years ago on reading

that Dr. Dörpfeld gave the Theseion a later date than the Parthenon, because my edition of Mr. Phené Spiers's *The Orders of Architecture* gave the height of the columns at the Theseion as 5.15 diameters.

And I do not think it is quite safe to say, as the author does on p. 141, that unless the Romans had used the outer triglyph centrally over the angle column the Renaissance architects would not have adopted this treatment.

Fig. 398 ("Development of English Window Tracery") would be improved by the addition of a few more joints.

The dating of and the addition of scales to the illustrations, the chronological appendices, and the glossary are very useful features. The last chronological appendix, for instance, shows at a glance how the Renaissance had developed in Italy when, say, King's College Chapel was being built in England.

The book is well indexed, and Mr. Batsford's share of the work is done as Mr. Batsford usually does it.

To sum the matter up, this book, which deals with architecture in a stimulating manner from the pyramids of Egypt to the skyscrapers of America (and, as candidates for the R.I.B.A. Intermediate will be pleased to learn, does not fail to give an account, with illustration, of the Churrigueresque style) can be recommended with confidence to all those for whom it is intended.

W. S. PURCHON [A.].

Sheffield.

### THEORETICAL CONSTRUCTION.

*Stresses and Strains: their Calculation and that of their Resistances by Formulae and Graphic Methods.* By F. R. FARROW [F.]. Second edition revised. 8s. Lond. 1912. 5s. net. [Whittaker & Co., 2 White Hart Street, Paternoster Square, E.C.]

That there is evidently a demand for a small book dealing with the elementary principles of theoretical construction is shown by the fact that it has been found necessary to issue a second edition of the above volume. As stated by the author at the commencement of the book, it is written primarily for the student preparing for the R.I.B.A. Intermediate and Final Examinations, with the assumption that his knowledge of mathematics and mechanics is very limited. In our opinion this is rather an unfortunate standpoint for the author to take, for more reasons than one. In the first place it is questionable whether it is ever advisable to base the subject-matter of a book on certain definite examinations: examiners and their methods are apt to change, and in addition the syllabus of the examination may be altered occasionally, and it is impossible to be continually revising a book to meet such changes. In the second place it seems hardly fair to assume that

the average student either has very little mathematical knowledge or has forgotten all he has ever learnt. For example, the first chapter is written in such an elementary manner that the student is supposed not even to know the meaning of such every-day terms as "equation" and "formula." As the book proceeds, however, the author evidently changes his opinion, for the last chapters are far more advanced than the opening ones.

As regards the contents of the book, the theory of construction is fairly fully dealt with, but to a student who is obviously assumed to have previously known nothing about the matter the explanations in many parts are not very clear or convincing; we fear, for instance, that the explanations given of such terms as "radius of gyration" and "moment of inertia," which nowadays figure in nearly every calculation dealing with struts and beams, would convey very little to the uninitiated. No mention at all is made of the method of determining the strength of a beam from the moment of inertia and section modulus; instead, the author uses throughout the crude formula 
$$W = \frac{cad}{L}$$

The chapter dealing with the reciprocal diagram of forces—a most difficult subject to explain in writing—is certainly one of the best in the book, but unfortunately is not complete, as the student is not shown how to ascertain the nature of the various stresses in the frame diagram from the reciprocal diagram.

As regards the diagrams, these are all collected at the end of the book, and are so arranged that they can be unfolded and referred to in conjunction with the letterpress dealing with them without having constantly to turn backwards and forwards. This is the most convenient method where, as in this case, there are several diagrams drawn on one sheet dealing with descriptive matter printed on several pages, so rendering the interleaving of the diagrams practically impossible. The diagrams are very clear and well drawn, but appear to be arranged quite haphazard.

The examples in general are carefully worked out, but are not always happily chosen, and in one case at least (on page 25) insufficient data are given to arrive at the answer.

Although, as previously mentioned, the explanations generally are not as clear as one could wish, it is impossible to overlook the fact that the elements of the subject of "stresses and strains" are exceedingly difficult to explain to a beginner, particularly if he is assumed to know practically nothing about mathematics and mechanics, on which the whole subject is based from its foundation. It is certainly increasing the author's task many-fold to attempt to teach two complete subjects at the same time.

DIGBY L. SOLOMON [A.], B.Sc.Lond.

### LIVING TRADITIONS OF INDIAN BUILDING CRAFT.

AN investigation was undertaken a year or so ago by Mr. Gordon Sanderson, Superintendent of Muhamadan and British Monuments, Northern Circle, United Provinces and Punjab, with a view to collecting facts as to the survival in India of native traditions of the art and craft of building. The results are summarised in the recently issued Annual Progress Report for the year ending 31st March 1912. The inquiry was set on foot by the Indian Government at the instance of the India Society, who suggested that officers of the

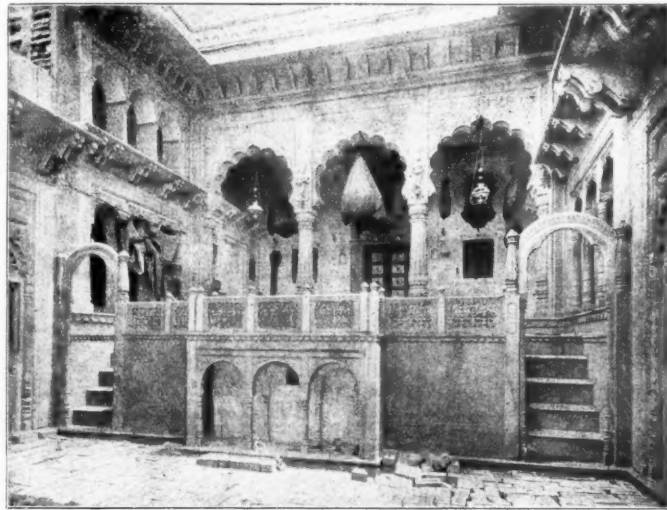
from any desire on the part of those asked to conceal anything, but because the workmen themselves were of such humble origin and status, and no one knew exactly where they lived.

The "Indian craftsman" or "master mason" exists without doubt. His remuneration is about eight to ten annas a day. He is responsible for the stone work of the building, its erection, and ornament, for which he makes no drawings, but relies on his traditional methods. He is generally illiterate and in the humblest station of life. His work, considering all things, is most creditable. If he is employed on new buildings, especially those subjected to European influence, the greatest care has to be exercised to keep him from trying to improve on old forms with his own ideas of design, which, as he has had no education, cannot be expected to be thorough. As a copyist he excels.

Indian architects are very few in number. In native States one or two most creditable members of the profession exist, but until the Indian gets a more thorough architectural training he cannot be expected to design and build large edifices which will comply with the necessities of present-day conditions. . . . At present the architectural profession does not seem to appeal to the Indian. It is not well paid, and it means perpetual study. . . . Modern architecture in India suffers principally from the want of an appreciative public and the rivalry of large commercial enterprises who encourage building perhaps more than anything.

The Daoji Temple at Agra was designed and built by the men seen at work on a piece of ornament in the illustration below. These, says Mr. Sanderson, are "true master craftsmen." Other illustrations in the Report include the

Guest House in the palace at Jaipur, one of the many pleasing buildings designed by the Indian architect, Lal Chiman Lal, the Darogah (Building Superintendent) of Jaipur State.



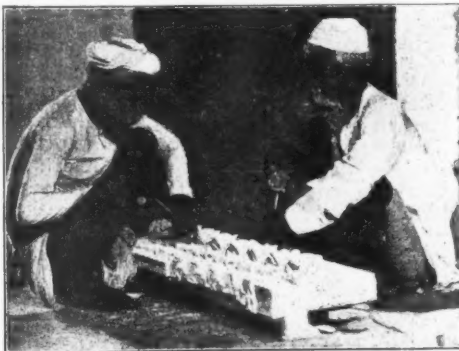
THE DAOJI TEMPLE AT AGRA.

Designed and built by Indian Master Craftsmen.

Archæological Department should photograph when on tour any interesting types of modern Indian buildings, and note the names, addresses, and local rates of remuneration of the principal craftsmen concerned in the design and execution of the buildings. Mr. Sanderson states that his first step was to write to the various officers requesting to be informed of any modern building of architectural merit in their division constructed and designed entirely without European supervision. Twenty-one replied that there were no such buildings, and seven others instanced buildings at Delhi, Ajmer, Lucknow, Allahabad, Muttra, Amritsar, and Saharanpur. To quote Mr. Sanderson:

A visit to Rajputana States showed, however, that there at least the art of building still flourished. There, too, the Indian "architect" existed, not, it is true, quite up to the standard of his modern European confrère, but still he was to be found. He had not been spoiled, as had his fellow in the average cantonment station. The Rajputana craftsmen, too, carved in purer form; their detail had not become too exuberant. . . .

It was extremely difficult to get any names; not



INDIAN MASTER CRAFTSMEN.





9 CONDUIT STREET, LONDON, W., 11th January 1913.

## CHRONICLE.

### The New Year's Honours.

In the distribution of the New Year's Honours, the claims of architecture have been signally recognised by the bestowal of a baronetcy upon Mr. T. G. Jackson, R.A. At the General Meeting last Monday, the President, Mr. Reginald Blomfield, A.R.A., gave expression to the gratification that is everywhere felt in the profession that one of its members should receive this high distinction. Members of the Institute, the President remarked, all wished that Sir Thomas Graham Jackson was a member of their body, but they knew that he had the interests of architecture at heart, and that they could always count upon his co-operation in their efforts for the advancement of their art. Though he was not a member, his relations with the Institute had always been of the friendliest character. He had attended their meetings, and had contributed to the proceedings by reading Papers and taking part in discussions on various subjects. Architectural education was a matter in which he had always taken a lively interest, and when, some years ago, the Institute established the Board of Architectural Education, he showed his practical appreciation of their work by the acceptance of a seat on the Board. Three years ago, on the nomination of the Institute, he had received the distinction of the Royal Gold Medal for Architecture. On the motion of the President, the Meeting resolved by acclamation that the congratulations of the Royal Institute be conveyed to the new Baronet.

A baronetcy has also been conferred upon Mr. Herbert H. Bartlett, of the firm of Messrs. Perry & Co., building contractors. Mr. Wm. Woodward [F.], at the same meeting, asked permission to refer to the circumstance, remarking that Sir Herbert Bartlett had been present among them on many occasions when the subject of building construction was under discussion at the Institute. He was one of our most eminent building contractors; his work was of a very high order indeed, and he well merited the distinguished honour which had been bestowed upon him. He gathered from the newspapers that

Sir Herbert Bartlett had, with his accustomed generosity, made a very handsome contribution to the institution which they all regarded with so much favour—viz., the London University.

### The Safety of St. Paul's.

Sir Francis Fox, M.Inst.C.E., who has had exceptional experience of engineering problems in connection with such works as the piercing of the Simplon Tunnel, the saving of Winchester Cathedral, and the preservation of Santa Sophia in Constantinople, has been consulted by the Dean and Chapter of St. Paul's as to the danger to the Cathedral of constructing in close proximity to it the tram subway proposed by the London County Council. The following is an extract from his report:—

I had the advantage of examining the fabric some years ago, under the guidance of your late architect, Mr. Penrose, and again at a later date with Mr. Somers Clarke, so that I am well acquainted with the building.

I am sorry to say that I observe very decided signs of disturbance in the masonry since my former visits, and in some of the buttresses of the dome actual movement is now going on.

Not only should any further cause of weakness be absolutely forbidden, but immediate remedial measures are imperative to secure the safety of the Cathedral.

The introduction of the heavy type of motor-omnibus, with its consequently increased vibration, in such close proximity to the building is a serious evil, and ought to demand and secure protection on the part of the authorities.

It is now proposed to construct a tramway in a covered way with a terminal station under the street, within a few feet of the eastern end of the Cathedral, which would of necessity include cross-over roads where the pounding of the wheels on the points and crossings would result in heavy vibration.

I maintain that the slightest risk should not be incurred in the case of such a magnificent edifice and a national monument of such importance.

In 1831 a sewer was being constructed within 50 feet of the Cathedral near the south-east corner, and pumping in wet sand was being carried on. This would remove material from beneath the building, and has actually caused serious subsidence. Fortunately a protest was made by Mr. R. Cockerell, the then Surveyor of the Cathedral, supported by Mr. Brunel, Mr. Rennie, and Mr. Smirke, Architect of the British Museum, and the work was stopped.

I know from actual experience that the capping of gravel and sand which overlies the London clay is in its lower beds heavily charged with water, and that the subsoil is unstable.

I am informed that recently an excavation was made at the north-east corner of the Cathedral, and that the depth of the bottom of the foundation was 20 feet below the surface, and was in wet sand and gravel.

The character and depth of the foundations of the dome are not known, but the eight great piers on which it rests have moved and have sunk from four to six inches, bringing undue cross strains on to the structure, resulting in serious cracks. . . .

The question of the safety of the Cathedral is to a great extent one of equilibrium, and as the earth to be removed from the proposed terminal subway station will amount to several thousands of tons, it is not impossible that this equilibrium will be seriously



affected. I have reason to believe that the weight on the foundations of the Cathedral is excessive, and that the load on the masonry of the piers is much more than experts of the present day would venture to propose, hence it is only right that the greatest hesitation should be felt in altering the conditions surrounding the Cathedral. Were it founded on rock no harm except vibration would ensue, but it is standing on wet sand and gravel, and even peat; in fact, the actual condition of the foundations is an unknown quantity.

The depth of the foundation of the subway station approximates to that of the Cathedral footings, but whether this be so or not the risk remains, as there will still be the possibility of the bottom of the excavation lifting, due to the enormous weight of the Cathedral.

Sir Alexander Binnie, formerly Chief Engineer to the London County Council, in a letter to *The Times* of the 9th inst., refers to his long experience of foundations, particularly those of buildings in London, and states that in his opinion "there cannot be the slightest risk whatever in the proposed works near the east end of St. Paul's Cathedral."

The whole question of the stability of the Cathedral has been carefully considered (he says). In August 1907 an important committee, consisting of Sir Aston Webb, C.B., C.V.O., Mr. John Belcher, R.A., Mr. Thomas Colcutt, and Mr. Mervyn Macartney, made a most valuable report to the Dean and Chapter on the whole subject. Early in 1911 Mr. Mervyn Macartney, the present architect of the Cathedral, made, not trial borings, but actual excavations to ascertain the depth of the foundations at the east end of the Cathedral in connection with the very matter that at present is the subject of controversy regarding the construction of the proposed tram subway in the new street.

Mr. Macartney found that the depth of the foundations at the east end varied from 10 feet to 16 feet below the level of the crypt floor, and at that point rested upon a bed of gravel quite clear of any superficial deposit. This at once disposes of Sir Francis Fox's statement that the east end of the Cathedral is founded in some places on peat.

At the level of the foundations and 4 feet below, no water was found; and, from the investigations made by the above quoted committee in 1907, the water level is in all probability 7 feet below the eastern foundations of the Cathedral.

Some misapprehension appears to have occurred owing to trial borings which have been put down within the Cathedral; and it has been assumed that the foundations of the walls of the Cathedral and the main supports of the dome were carried to no greater depth than a little below the crypt level.

And now, what is the matter complained of at the present time? That it is proposed to construct a shallow tram subway, the nearest point of which will be 65 feet distant from the east end of the Cathedral, and the foundations of which will be from 4 feet to 5 feet above the level of the foundations of the eastern end of the Cathedral; and they will be situated at least 8 feet above the water level which exists in the ground below the Cathedral.

Two facts are therefore self-evident:—(1) That the proposed foundations cannot undermine those of the Cathedral; and (2) that they cannot abstract water from below the Cathedral as they are proposed at a higher level.

Mr. Mervyn Macartney, speaking on the question at the City of London Tradesmen's Club on

the 9th inst., is reported by *The Times* to have said that he "altogether disagreed with the views of Sir Alexander Binnie," whose "statement that the bottom of the proposed tramcar subway would be something like 4 feet above the foundations of the eastern end of the Cathedral was incorrect."

Mr. Asquith, questioned in the House of Commons last Monday, said that he was quite sure that no Committee of the House would allow any scheme to be carried through which would endanger the stability of the Cathedral.

#### The Problem of London.

The excellent New Year's number of the *British Architect* is devoted almost exclusively to schemes for the improvement of London and to suggestions for the solution of the great problem of its future growth. Under the heading "The Problem of London" are printed communications from well-known people, mostly members of the Institute whose names have become identified with this question, and the burden of all is the need that exists for a well-considered plan. This matter, it is understood, is one of the questions to be brought forward at the public meeting of the London Society to be held under the presidency of the Lord Mayor at the Mansion House on Monday, the 13th January. Among the contributors is the President of the Institute, Mr. Reginald Blomfield, A.R.A., who writes:—

The present state of affairs in regard to the planning of London is far from satisfactory. The authorities are not co-ordinated. Each controls some fraction of authority, but there is no central power, and no plan for the systematic laying-out of new main thoroughfares in London and Greater London. It is the preparation of such a plan that seems to me most urgently wanted.

It would, of course, be a work of great difficulty, involving careful inquiry in detail, much local knowledge, and the special ability of trained designers; and the London Society is doing a valuable service in calling the attention of the public to the necessity of a far-seeing scheme, if the planning of London is to be saved from drifting into hopeless muddle. We suffer great inconvenience from the want of foresight of past generations, but at the rate of expansion of the London of to-day, it will be nothing to what the next generation may be in for. For years past architects have pleaded for more serious consideration of civic architecture, and the time has come for a resolute effort to concentrate public attention on this important problem.

Sir Aston Webb, C.B., R.A., writes:—

Once again a cry has arisen for a plan, and so far no plan has been given us! Some of us remember forty years ago, when Paris was beleaguered, a great cry arose for a plan—for a way out—but no plan was finally forthcoming, and the city fell.

To-day London is beleaguered by over twelve town-planning schemes, encircling the perimeter of its site, prepared by different bodies without any central authority to guide, direct, or control; and London, like Paris, helpless and fearful, calls aloud for a plan, and again no plan is forthcoming to secure a rhythmical

and reasonable way out for the main routes into and out of London.

The Presidents of the Royal Academy, the Royal Institute of British Architects, the Institution of Civil Engineers, the Surveyors' Institution, and the Municipal Engineers recently joined in a request to the Prime Minister to receive a deputation on this vital and urgent matter, but so far no response has been received.

What is immediately wanted is some central authority, with power to sanction and lay down a plan for the main arteries in and out of London, before these town-planning schemes receive the final sanction of the Local Government Board. Much of the spade work for such a plan has already been done, and with such a main road plan once agreed upon, the rearrangement of central London would become easier and more practicable.

If the London Society, at the Mansion House meeting, asks with no uncertain voice for such a plan, it may help to wake Londoners up, and realise that there is now a last chance for securing the extension of London as an ordered whole, which if lost, is lost for ever.

The subject is also discussed by, among others, Professors Adshead and Beresford Pite; Messrs. Wilmot Corfield, D. Barclay Niven, Chairman of the Executive Committee of the London Society, Halsey Ricardo, Raymond Unwin, Paul Waterhouse, and H. J. Leaning, Hon. Secretary of the London Society.

Not the least interesting contributions to the number are reproductions of two beautiful drawings, 21 inches by 6½ inches, from the familiar hand of Mr. Raffles Davison, whose enthusiasm in all that concerns the beautification of London is well known. One of these, entitled "Derelict London," represents the south side of the Thames as it now exists from Blackfriars to Vauxhall. Mr. Wilmot Corfield describes the drawing as "one of those precious things demanding the guardian care due to all works of art that may not be duplicated; and Mr. Davison, artist and Londoner, is to be congratulated on the strength, beauty, and fidelity to truth of this notable riverside output of his genius. We see before us the endless, sprawling chaos of misbegotten South London, the Shot Tower prominent at the apex of the blunt peninsula at the shoulder of the Surrey shore. . . . Far in the rear of the picture is the Crystal Palace, and between the Sydenham heights and the Shot Tower lies a whole world of colourless streeted bewilderment." The other drawing, entitled "Reclaimed London," shows the same site converted into a noble tree-planted embankment, with a background of stately buildings and wide thoroughfares. Charing Cross Station is removed to the south side of the river contiguous to the Waterloo Terminus, and the present railway bridge has given place to a fine low-level road bridge in continuation of Northumberland Avenue. Mr. D. Barclay Niven contributes a well-thought-out plan, based upon the Ordnance Survey Map, which shows at a glance the remarkable transformation proposed for this quarter of London and the tremendous architectural possibilities of the re-planned area.

### The New Delhi.

#### In the House of Commons last Tuesday,

Mr. King asked the Under Secretary for India whether the Government of India or the India Office had consulted Mr. John Begg, the Consulting Architect of the Government of India, on the plan and architecture of the new Delhi, and, if so, whether any report by him would be published; and, if he had not been consulted, whether he would be called on to report on the practicability of employing Indian architects and craftsmen in constructing the new capital.

Mr. H. Baker, who replied, said: In the ordinary course of business the Government of India will take the opinion of their consulting architect on the proposed ground-plan of the new capital, the designs for particular buildings, and the extent to which Indian craftsmen and designers can be employed. It is not usual to publish confidential reports of this kind, and the Secretary of State cannot say what course will be followed by the Indian Government in the present case.

Mr. King: We may take it that if Mr. Begg has not been consulted he will be.

Mr. H. Baker: If he has not been, he certainly will be.

Readers of the JOURNAL will recall in this connection the article headed "The Indian Master Builder" reprinted in the issue of the 23rd November [pp. 59-60], from Mr. John Begg's *Annual Report on Architectural Work in India for 1912-1913*, where the question of the employment of native master builders and craftsmen is discussed. Some further light is thrown on the subject in Mr. Gordon Sanderson's *Annual Progress Report, Northern Circle, United Provinces and Punjab*, which has given material for the article in the present issue entitled "Living Traditions of Indian Building Craft." One can form from these two articles a very good idea of the condition of native building craft in India at the present day.

### Lectures on the Building Arts.

The Carpenters' Company are giving the following series of lectures relating to the art and craft of building:

Jan. 8.—Sir Alfred East, A.R.A., P.R.B.A. [*Hon. A.*]; "The Value of Colour to the Crafts."

Jan. 15.—Herbert Batsford: "Craftsmanship in London as I have seen it."

Jan. 22.—Alfred Drury, A.R.A.: "A Demonstration in Modelling."

Jan. 29.—J. M. W. Halley: "The Craftsmen of St. Paul's."

Feb. 5.—Walter H. Godfrey: "Practical Value of Historical Study to Modern Craftsmanship."

Feb. 12.—W. Bainbridge Reynolds: "Metal Work."

Feb. 19.—H. J. L. J. Massé: "The Pewterer's Craft" (a demonstration).

Feb. 26.—E. W. Tristram: "Ancient English Wall Painting."

Mar. 5.—Walter Cave [*F.*]: "Cottages."

Mar. 12.—Professor Selwyn Image: "Pictorial Art as applied to Buildings."

Tickets of admission can be obtained on application to the Secretary R.I.B.A., or from the Clerk, Carpenters' Hall, London Wall, E.C.

**Reinstatement of Member.**

The Council, in the exercise of its authority under By-law 22, has reinstated Mr. Ralph Waldo Bedingfield, of Leicester, as Associate of the Royal Institute.

**CORRESPONDENCE.****Christchurch Priory.**

*The Society for the Protection of Ancient Buildings,*  
20 Buckingham Street, Adelphi, W.C.: 10 Jan. 1913.

To the Editor, JOURNAL R.I.B.A.—

SIR,—In your issue of 7th December 1912, above a summary of a letter from Sir T. G. Jackson, R.A. (*The Times*, 5th Dec.), appears a note "To reassure any who may have felt alarm for the integrity of this beautiful old church." This Society begs that you will give it space to direct the attention of your readers to the letter written in reply to Sir T. G. Jackson (*The Times*, 7th Dec.). This request is made as it appears the best way, without quoting a long list of items, to show that there is a real danger of damaging the ancient features of the Priory if the work of repair continues as it has been begun.—I am, Sir, your obedient servant, A. R. Powys, *Secretary*.

**THE EXAMINATIONS.****Preliminary.**

The Preliminary Examination, qualifying for registration as Probationer R.I.B.A., was held in London and the undermentioned provincial cities on the 25th and 26th November. 45 candidates were exempted, and 94 were examined, with the following results:—

Centre	No. Examined	Passed	Relegated
London . . . .	39	18	21
Birmingham . . . .	8	7	1
Bristol . . . . .	6	6	0
Cardiff . . . . .	7	3	4
Leeds . . . . .	12	10	2
Liverpool . . . . .	4	2	2
Manchester . . . . .	11	10	1
Newcastle . . . . .	7	5	2
	94	61	33

The passed and exempted candidates, making a total of 106, are as follows:—

MITKEN: James Hunter; Biddles Farm, Farnham Royal, Bucks.  
ALLCOM: William John; 49 Grosvenor Road, Westminster, S.W.  
ANDERSON: David; 11 Boley Hill, Rochester, Kent.  
ANDREWS: Luke MacDonald; 67 Beaconsfield Villas, Preston, Brighton.  
ASHWORTH: Jordan; Fern Lea, Britannia, Bacup, Lancs.  
ATHRON: Thomas Sydney; The Grammar School, Bridlington.  
ATKINSON: Eric; Jesmondene, Town Moor Avenue, Doncaster.  
BELL: Edgar Allen; 7 Claremont Terrace, Hanover Square, Leeds.  
BRIDGMAN: Gerald Soudon; Carlyon, Cadwell Road, Paignton.

BOWMAN: William Hesketh; 112 Bolton Road, Pendleton, Manchester.  
BROWN: Robert; The Glen, Joppa, Edinburgh.  
CALLENDER: George Wilfred; c/o Bank of New Zealand, 1 Queen Victoria Street, E.C.  
CAVANAGH: Leonard Francis; 2 Selwyn Road, Upton Manor, E.  
CHADWICK: Herbert Lloyd; 7 Northgate Street, Warwick.  
CHAMBERS: John Francis; Thorne Croft, Clifton Gardens, Goole, Yorks.  
CLARK: Richard John Bond; Ivydene, Barwis Terrace, Penzance, Cornwall.  
CLAYTON: Gerald Rupert; 2 Oozehead Lane, Blackburn.  
CLOKE: Cyril Jesse; 27 Winchester Avenue, Brondesbury, N.W.  
COLE: Edward Robinson Ferdinando; 83 Bankhall Street, Kirkdale, Liverpool.  
CULE: David Morse; 110 Richmond Road, Cardiff.  
DAWSON: Walter; Crescent Road, Tilehurst, near Reading.  
DAY: Nugent Francis Cachemalle; 39 Antrim Mansions, Haverstock Hill, N.W.  
DICKESON: Colin Addison, 25 Osborne Road, Forest Gate, E.  
DOTTS: Augustine L.; 16 Maryland Street, Liverpool.  
DOYLE: Edmund Louis; 39 Esmond Road, Cheetham Hill, Manchester.  
DREW: John; 1 Prince's Mansions, 64 Victoria Street, S.W.  
DRURY: Joseph Cecil; 46 North Brook Street, Chapel Allerton, Leeds.  
DYSON: Ernest Vincent; 4 Chapel Lane, Headingley, Leeds.  
EVANS: David; Upper Main, Meifod, near Welshpool, Mont.  
EVANS: Henry Goronwy; 5 North Parade, Carmarthen.  
EVANS: Mark; 33 Empress Road, Kensington, Liverpool.  
FITKIN: Barrington Thomas; The Poplars, Weston Turville, Tring.  
FITTON: Roderick Arthur; Alkington Green, Middleton, Lancs.  
FOSTER: Leonard; Ryecroft, Welburn Avenue, Headingley, Leeds.  
FYFE: James Simpson; 147 Hunter House Road, Ecclesall, Sheffield.  
GAUSSEN: William Ash; Mr. Furneaux' House, Rossall School, Fleetwood, Lancs.  
GEORGE: Granville Walter Henry; 132 Goddard Avenue, Swindon, Wilts.  
GEORGE: Thomas; 1 Okus Road, Swindon, Wilts.  
GIBSON: William Riddle; Commercial Road, Jarroon-Tyne.  
HALL: Arthur Leonard; 91 Hagley Road, Edgbaston, Birmingham.  
HAMPSHIRE: Thomas Richard; 175 Maryland Road, Bowes Park, N.  
HARDINGTON: Harold Bernard; 93 Forest Road, Hugglescote, near Leicester.  
HARKER: Alec; 4 Highfield Terrace, Nuthurst Road, New Moston, Manchester.  
HARPER: Ewen Alfred; 58 Oxford Road, Moseley, Birmingham.  
HARPER: John Curtis; 58 Oxford Road, Moseley, Birmingham.  
HARVEY: George Henry Liggins; 14 Bond Gate, Nuneaton.  
HENDERSON: Eric Edward James; 13 Mutley Plain, Plymouth, Devon.  
HENDRY: Morrison; 3 Pitstruan Place, Aberdeen.

- HICKSON : Clifford; Ivy Dene, Netherton, Huddersfield.
- HORTON : William John; Lynhurst, Lincoln Road, Werrington, near Peterborough.
- HOSSACK : James Davidson; Public Works Department, Pretoria, South Africa.
- IRVIN : John Hawkmore; The Orchard, Walton-on-Thames.
- JENNINGS : Gordon Sotham; Silverdale, Bloomfield Road, Moseley, Birmingham.
- JOHNS : Joseph Arnold; 67 Scott Road, Sheffield.
- JONES : Arthur Davies; Ty Mawr, Llandegai, near Bangor, North Wales.
- JOPLING : Alfred Bradshaw Boston; 20 Pearson Avenue, Beverley Road, Hull.
- KARLE : James Berthold; Sunny Bank, Bridgend, Glam.
- KEEP : Norman Pristo; 15 Belleville Road, Wandsworth Common, S.W.
- KENDALL : Maurice Henry Vaughan; Clifton College, Bristol.
- KING : Charles Edwin; 86 The Grove, Ealing, Middlesex.
- LEWIS : Harold Morgan; Sunnyside, The Crescent, Pontypridd, Glam.
- LEWIS : William Gardner; 17 Boverton Street, Roath Park, Cardiff.
- LINDOP : Fred; 2 Woodfield Street, Todmorden.
- LUMB : Joseph Haydn; 1 Whitby Avenue, Heworth, York.
- MANN : William Roderick John; 9 Otto Terrace, Sunderland.
- MANSFIELD : Roland Edward; Windermere, Victoria Road, Leigh-on-Sea.
- MARSHALL : James, Jun.; White House, 40 Norman Road, South Croydon, Surrey.
- MILNE : Frank; 181 Edmund Street West, Rochdale.
- MORRISON : John William Patrick; 13 Sharia Abdel Daiem, Bab-el-Louk, Cairo, Egypt.
- MORTON : Eric Hugh Dycks; 32 Albany Terrace, Dundee, Scotland.
- MURGATROYD : James Lees; Northwold, Pinner Green, Pinner, Middlesex.
- MUSMANN : Ernest Paul Brander; The Oaks, 61 Frognaal, Hampstead, N.W.
- OATLEY : Maurice Joseph; 48 Denton Road, Hornsey, N.
- OGDEN : John Cecil Blair; Longland View, Margam, Port Talbot, South Wales.
- PAICE : Cyril Laurence; Aldermaston, Mill Road, Cromer, Norfolk.
- PICK : Hugh Spencer; 2 Salisbury Road, Leicester.
- PIERCE : Stephen Rowland; 9 Villa Road, St. Leonards-on-Sea, Sussex.
- PIMM : Francis William Cecil; 88 Union Street, Torquay, Devon.
- PITE : Ion Beresford; 2 York Gate, Regent's Park, N.W.
- QUINN : Cecil Darley; Brooklyn, Alexandra Park, Manchester.
- RAMSDEN : Eric Alfred; 34 Clarendon Road, Leeds.
- REES : David James; 92 Llewellyn Street, Ponty-gwaith, Glam.
- ROBERTS : Charles Henry; 189 Christchurch Road, Boscombe, Hants.
- ROBERTS : Evan Wendell; Railway Inn, Penclawdd, Swansea.
- ROWNTREE : Thomas Herbert; Normanby House, Newlands, Middlesbrough.
- SEXTON : George William Francis; "Rosemount," Christchurch Avenue, Brondesbury Park, N.W.
- SHREWSBURY : Roland Hulbert; 25 Snowdon Road, Eccles, Manchester.
- SHURMUR : Stanley Emberick; Loughrigg, The Drive, Walthamstow, Essex.
- SIMPSON : William, Jun.; Denethorpe, Stockton Road, Ryhope, Sunderland.
- SMITH : Horace; 50 Hibson Road, Nelson, Lancs.
- SNELL : Alfred; Church Street North, Liskeard, Cornwall.
- SOPER : Charles Edward; 220a Roundwood Road, Willesden, N.W.
- STEPHENS : Herbert Stanley; Lemberg, Dukes Avenue, Church End, Finchley, N.
- TROTTER : Alexander Nigel; 44 Chepstow Place, W.
- TUBBS : Grahame Burnell; 68 Aldersgate Street, E.C.
- USHER : William Arthur; 131 Warwick Road, Carlisle.
- WALLIS : Cyril; Longbar, Davis Avenue, Roundhay, Leeds.
- WEBSTER : Frank Osborne; Mayfield, Sprowston Road, Forest Gate, E.
- WESTON : Kingsley Vale; 19 Epperstone Road, West Bridgford, Nottingham.
- WHITEHOUSE : Cecil Norman; 6 Manor Road, Edgbaston, Birmingham.
- WHITELY : Fred Draper; 27 Gordon Street, Elland.
- WHITWHAM : Harold Heaton; Rose Bank, Bingley, Yorks.
- WILLIAMS : Edward; 7 Tenby Street, Splott, Cardiff.
- WILLIAMS : Leonard Sangdon; The Bryn, Gold Tops, Newport, Mon.
- WILSON : Sydney; 26 Heaton Road, Heaton, Newcastle-on-Tyne.
- WINDLE : Frank; 183 Chatsworth Road, Chesterfield.

#### Intermediate.

The Intermediate Examination, qualifying for registration as Student R.I.B.A., was held in London and the undermentioned provincial cities from the 22nd to the 29th November. 93 candidates were examined, with the following results:—

Centre	Number Examined	Passed	Released
London . . .	58	36	22
Bristol . . .	2	1	1
Cardiff . . .	2	2	0
Glasgow . . .	4	4	0
Leeds . . .	7	3	4
Liverpool . . .	4	2	2
Manchester . . .	12	5	7
Newcastle . . .	4	3	1
	93	56	37

The passed candidates are as follows, the names being given in order of merit:—

- FRANCIS : George Eric [P. 1910]; 210 Venner Road, Sydenham, S.E.
- STAINSBY : George Pawson [P. 1908]; 24 Newby Terrace, Stockton-on-Tees.
- BAIN : George [P. 1906]; 66 Broomwood Road, Clapham Common, S.W.
- LANCASTER : Claude [P. 1907]; 267 Westmorland Road, Newcastle-on-Tyne.
- GUTTERIDGE : Richard Howard [P. 1911]; 25 Osborne Road, Forest Gate, E.
- HALE : Percy Edward [P. 1908]; 244 Queen's Road, Dalston, N.E.
- ANDREW : Harry [P. 1911]; 56 Whitefriargate, Hull.
- VINDEN : Gilbert [P. 1910]; 57 Eastern Avenue, Reading.

CHEEK : Cyril Cliff [*P.* 1911]; 36 Crockerton Road, Wandsworth Common, S.W.  
 PEERMAHOMED : Abdulla Bhanji [*P.* 1909]; 45 Brondesbury Villas, Kilburn, N.W.  
 MOORE : Joseph [*P.* 1909]; "Sunny Bank," Armstead Road, Beighton, near Sheffield.  
 ROBINSON : Norgrove Stuart; 5 Wroxham Mansions, Canfield Gardens, N.W.  
 BATES : Cyril Francis; "Bindon," Serpentine Road, Newport, Mon.  
 DODDINGTON : William [*P.* 1911]; 94 Revelon Road, Brockley, S.E.  
 DAVIES : Hugh Frederic [*P.* 1910]; 41 Liverpool Road, Chester.  
 COOPER : James Gough [*P.* 1911]; 52 Gowan Road, Willesden Green, N.W.  
 HEAD : George Leslie [*P.* 1911]; 12 Mapesbury Road, Cricklewood, N.W.  
 BRUETON : Bertrand Frederick [*P.* 1911]; 70 Ashleigh Avenue, Bridgwater.  
 WALLER : Thomas Jenkinson [*P.* 1908]; 13 Brierville, Durham.  
 MOSS : Donald John [*P.* 1911]; 44 Linden Grove, Peckham Rye, S.E.  
 ALDOUS : Charles Fencott [*P.* 1908]; 34 Rusholme Road, Putney, S.W.  
 THOMAS : David Reece [*P.* 1911]; c/o W. D. Jenkins, Esq., George Street, Llandilo, South Wales.  
 MACKENZIE : Gilbert Marshall [*P.* 1911]; 1 Victoria Street, Westminster, S.W.  
 ACKROYD : Samuel William [*P.* 1909]; 19 Abbey Walk South, Halifax.  
 ADAMS : Walter Alwyn Cole; 13 Glaybury Road, West Kensington.  
 ASHENDEN : Harold Campbell [*P.* 1911]; Ventnor House, London Road, Canterbury.  
 BAGENAL : Philip Hope Edward [*P.* 1909]; 3 Justice Walk, Chelsea, S.W.  
 BREWILL : Lionel Colin [*P.* 1909]; 44 Parliament Street, Nottingham.  
 BULL : Joseph William [*P.* 1911]; 55 Carlingford Road, Green Lanes, N.  
 BUTCHER : Albert John; Hamilton House, Clifton Road, Weston-super-Mare.  
 CALDWELL : O. Reginald [*P.* 1905]; Elmsdale, Alexandra Road, Penzance, Cornwall.  
 CHANDLER : Allen, junr. [*P.* 1910]; Elston Lodge, near Bedford.  
 COOKSEY : Harold Thoresby; 266 Upper Street, Islington, N.  
 CURRIE : John Kirkwood [*P.* 1910]; U.F. Manse, Keig and Tough, Aberdeenshire.  
 EILOART : Ronald Edward [*P.* 1906]; 17 Elsworthy Road, N.W.  
 EVANS : Thomas Cwmanne [*P.* 1911]; Glyn Teify, 61 Munster Road, Fulham, S.W.  
 GOODSALL : Robert Harold [*P.* 1908]; Chiltern, Tankerton-on-Sea, Kent.  
 GRANT : John Duncan [*P.* 1906]; Drumalan, Drumadroit, Inverness-shire.  
 HILL : Geoffrey Walker [*P.* 1907]; 38 Albion Street, Leeds, Yorkshire.  
 HOWE : John Liberty [*P.* 1907]; Farringford, Northwood, Middlesex.  
 HUDSON : Thomas; 9 Westwood Road, Bolton.  
 KAY : Mitchell Crichton [*P.* 1910]; 4 Renny Place, West Ferry, Scotland.  
 LEIGHTON : Henry Birkett [*P.* 1908]; 68 Upper Albert Road, Meersbrook, Sheffield.  
 LUYKEN : Heinrich Martin [*P.* 1910]; 23 Arcadia Gardens, Wood Green, N.  
 MACKAY : Samuel Armstrong Hurst [*P.* 1902]; 12 Crosfield Street, Warrington.

MEREDITH : Edward [*P.* 1908]; 65 Warwick Road, Earl's Court, S.W.  
 MORTIMER : Alan Lee [*P.* 1911]; 23 Langham Avenue, Sefton Park, Liverpool.  
 NATHANIELSZ : John Julian [*P.* 1908]; c/o Messrs. Thomson & Sandilands, 4 Jane Street, Blythswood Square, Glasgow.  
 PHILLIPS : Aubrey Wyndham [*P.* 1903]; 67 Gwydr Crescent, Swansea, South Wales.  
 PORTSMOUTH : Oliver Spencer [*P.* 1910]; 7 Richmond Villas, Swansea.  
 ROBINSON : John Joseph [*P.* 1911]; 33 Victoria Avenue, Dennybrook, Dublin.  
 SEABROOK : Samuel Broughton [*P.* 1909]; 10 Wiloughby Road, Ipswich.  
 SLATER : Martin Johns [*P.* 1908]; 8 Lower Brooks Street, Ipswich.  
 WATT : John D. [*P.* 1910]; Pentlands, 17 Ramuz Drive, Westcliff-on-Sea.  
 WILSON : James Frederick; 20 Preston Avenue, Newport, Mon.  
 WYNNE : Thomas Stanley [*P.* 1907]; Malvern Villas, Northop Hall Village, near Northop, Flint.

The number of failures in each subject of the Intermediate Examination was as follows:—

A. Principal Styles and General History of Architecture	18
B. 1. Simple Applied Construction	21
B. 2. Theoretical Construction	26
C. 1. Historical Architecture:—	
(a) Greek and Roman	11
(b) Byzantine and Romanesque	1
(c) French and English Gothic	2
(d) Italian, French, and English Renaissance	3
C. 2. Mathematics and Mechanics	2
C. 3. Design	11

#### Exemptions from the Intermediate.

The following Probationers possessing the certificates required under the regulations were exempted from the Intermediate Examination and have been registered as Students, viz.:—

HUDSON : Frank Ernest [*P.* 1909]; Y.M.C.A., Edmonton, Canada; and 66 Greyhound Lane, Streatham. [Two years' course, University of London, King's College.]  
 MACKELLAR : Robert Norman Houghton [*P.* 1911]; 3 Cathkin Road, Langside, Glasgow. [Diploma, Glasgow School of Architecture.]  
 MUSMANN : Ernest Paul Brander [*P.* 1912]; The Oaks, 61 Frognal, Hampstead, N.W. [Three years' course, University of London, University College.]  
 SPOONER : Frank Philip [*P.* 1908]; 10 Elsworthy Road, N.W. [Architectural Association Four Years' Course.]  
 ATALLA : Mohamed Ali [*P.* 1912]; King's College, Strand, W.C. [Two Years' Course, University of London, King's College.]

#### Final and Special.

The Final and Special Examinations qualifying for candidature as Associate R.I.B.A. were held in London from the 5th to the 13th December. Of the 98 candidates examined, 44 passed, and the remaining 54 were relegated. The passed candidates are as follow:—

ALLEN-LODGE : Albert Robert [*Special*]; 4 Adelphi Terrace, Strand, W.C.



ANDREWS: Percy Maguire [S. 1910]; 112 Montsham Street, Chelmsford, Essex.  
 BARROW: John William [S. 1910]; 16 Kensington Road, Morecambe.  
 BLENKINSOPP: Henry Joseph [S. 1908]; Midland Bank Chambers, Park Street, Selby.  
 BREWERTON: Frank Asquith [S. 1908]; 2 Woodlands, Whalley Road, Manchester, S.W.  
 BUCKNELL: Leonard Holcombe [S. 1908]; 12 Fordwych Road, West Hampstead, N.W.  
 BUTLER: Arthur Stanley George [S. 1912]; 73 Church Street, Kensington, W.  
 CHISHOLM: David John [S. 1910]; 98 Esmond Road, Bedford Park, W.  
 COLE: Leopold Edmund [S. 1910]; 24 Parliament Hill, N.W.  
 COPE: George Arnold [S. 1908]; 1 Bisham Gardens, Highgate, N.  
 COWLEY: Herbert Reginald [Special]; 24 High Street, Southend-on-Sea.  
 DEWHIRST: Ralph Henry [S. 1908]; 9 Franklin Mount, Harrogate.  
 FOSTER: Thomas Oliphant [Special]; 23 Old Queen Street, S.W.  
 GIBSON: Edmund Herbert [S. 1909]; 37 Harberton Road, Archway Road, Highgate, N.  
 GOLD: Hugh Andrew [S. 1911]; Rosebank, Duntou Green, near Sevenoaks, Kent.  
 GORDON: Charles Black [Special]; 111 Petherton Road, Highbury New Park, N.  
 HINTON: John Garfield [S. 1911]; The Castle, Winchester.  
 HOUSTON: William Wylie [S. 1909]; 110 Fitzroy Avenue, Belfast, Ireland.  
 MARTYN: Laurence Dunmore [S. 1912]; Ingram House, Stockwell Road, S.W.  
 MEADOWS: Samuel Douglas [S. 1908]; Town Hall, East Ham, E.  
 MOORE: Harold Edward [S. 1911]; c/o H. B. Creswell, Esq., 19 Elborow Street, Rugby.  
 MILBURN: Stanley Wayman [S. 1910]; 8 Thornhill Park, Sunderland.  
 MURRAY: Colin Hay [S. 1906]; 24 Gildredge Road, Eastbourne.  
 NEWTON: William G. [S. 1911]; 40 Ladbrooke Sq., W.  
 PEASE: Alfred [S. 1910]; 3 St. Mary's Road, Worthing.  
 PHILLIPS: Rees [S. 1911]; "Delamere," Parsons Green, S.W.  
 PIGOTT: Richard Mountford [S. 1909]; 1 Earlsfield Road, Wandsworth Common, S.W.  
 RAHBULA: Ernest Alexander Rahles [S. 1908]; 18 Grange Road, Barnes, S.W.  
 REID: Claud Boileau [S. 1911]; 10 Campden House Road, W.  
 ROBERTS: Thomas Leonard [Special]; Ridge Mount, Sunningdale, Berks.  
 SCOTT: Harold Seymour [Special]; "Deswood," The Lickey, Bromsgrove.  
 SOLOMON: Henry [S. 1907]; "Highfield," Shrewsbury.  
 STENNER: William James [S. 1904]; Guildhall Chambers, Broad Street, Bristol.  
 SULLIVAN: Basil Martin [Special]; 67 Worple Road, Wimbledon, S.W.  
 SUTHERLAND-GRAEME: Alan Vincent [S. 1909]; 13 Rudall Crescent, Willoughby Road, Hampstead.  
 THOMS: William George [S. 1910]; 9 St. Peter's Church Walk, Nottingham.  
 WAGHORN: Sydney Stanley [S. 1904]; 8 King William Street, Charing Cross, S.W.  
 WALGATE: Charles Percival [S. 1905]; Royal College of Art, South Kensington, S.W.  
 WALKER: Thomas [Special]; County Education Offices, St. Mary's Gate, Derby.

WEEDON: Harry William [Special]; 115 Colmore Row, Birmingham.  
 WILBY: Albert [S. 1907]; 11 Tauza Road, Hampstead, N.W.  
 WILLIAMS: David [Special]; Avonbourne, Elm Grove Road, Salisbury.  
 WILLIAMS: Stanley Hurst [S. 1910]; Brentwood, Broomfield Road, Sheffield.  
 WEINBERG: Judah [S. 1911]; 42a Connaught Street, Hyde Park, W.

The number of failures in the various subjects of the Final and Special Examinations was as follows:

A. Design	42
B. Construction	45
C. Hygiene	35
D. The Properties and Uses of Building Materials	14
E. The Ordinary Practice of Architecture	16
F. Thesis	16

## COMPETITIONS.

### Workmen's Cottages at Wellington. Church at South Lancing.

The Competitions Committee desire it to be known that the Conditions of these Competitions are not satisfactory, and are the subject of correspondence between the Committee and the promoters.

## MINUTES. V.

At the Fifth General Meeting (Business) of the Session 1912-1913, held Monday, 6th January 1913, at 8 p.m.—Present: Mr. Reginald Blomfield, A.R.A., President, in the Chair; 13 Fellows (including 9 members of the Council), 10 Associates (including 2 members of the Council) and 2 Licentiates—the Minutes of the last Meeting having been published in the JOURNAL were taken as read and signed as correct.

Mr. E. Guy Dawber, Vice-President, acting for the Hon. Secretary, announced the decease of the following members—viz. Francis James Smith, Fellow, elected 1891; William Allen Coombs, Associate, elected 1881.

The following gentlemen attending for the first time since their election were formally admitted by the President—viz. Thomas Penberthy Bennett, Associate; Philip Bauhof, Licentiate.

A motion by the President that the congratulations of the Institute be tendered to Sir Thomas Graham Jackson, R.A., Royal Gold Medallist, on the baronetcy recently conferred upon him, was carried by acclamation; and Mr. Wm. Woodward paid a tribute to the merit of Sir Herbert Bartlett (of the firm of Messrs. Perry & Co., building contractors), upon whom a similar honour has been bestowed.

Mr. E. Guy Dawber formally acknowledged the receipt of books presented since the last Business Meeting, and a cordial vote of thanks was passed to the donors.

The Secretary announced the results of the Examinations held in November and December last.

The following candidates for membership were elected by show of hands under By-law 10:—

As FELLOWS (4).

HALL: Herbert Austen [A. 1904].  
 SMITH: Cyril Wontner [A. 1900, Pugin Student 1902].  
 WARWICK: Septimus [A. 1903].  
 WILLS: Herbert Winkler [A. 1887].  
 The Meeting separated at 8.20 p.m.

THE BUILDINGS OF ST. MARY'S GUILD, LINCOLN,  
LOCALLY KNOWN AS JOHN O'GAUNT'S STABLES.

By W. WATKINS [*F.*], of Lincoln.



ST. MARY'S GUILD, LINCOLN: FRONT ELEVATION OF EXISTING BUILDING.

THE history of the building arts extends so far back, is associated with so many countries, and embraces such a long space of time, that I will not attempt to deal with it in detail: more especially because it is sufficient for the support of the suggestion I am about to make that in the progress of the arts and crafts through Egypt, Greece, and Rome, and their connection with Constantinople, Lombardy, and Como (whence it is believed they spread to France, Germany, and Britain), the refinement of architecture and the development of the styles could not have been produced in the perfection in which they have come down to us unless there had existed in all those countries and through all that long period an organised system of education specially connected with the building crafts; and when the subject is considered in connection with this country, and especially with the ancient city of Lincoln, one becomes still more impressed with the conviction that, as all through

the Classical periods there existed such an educational system as that just referred to, so also through the Mediæval period there must have existed a similar process of education in the Gothic arts.

But as a few eminent archaeologists have declined to accept the views of others equally as eminent as themselves, especially in architecture, "that a National Training School for the Building Arts did exist in this country through the Middle Ages," I feel constrained to say another word on the subject.

There are probably few cities in England with a history more varied and interesting than that of Lincoln. We see this interest in the remains of the Romans, the Saxons, the Scandinavians, and later still in those of the Normans, all of whom have left traces of their existence here. And although the Romans found no architecture of a durable quality when they first possessed them-

selves of Britain, during the four centuries of their occupation of the country they introduced and left behind them such evidence of their art and skill in the style and strength of their buildings that no doubt can exist about the source whence they came. There is still proof of this even in this ancient city of over sixteen hundred years' duration, in the remains of the old Roman walls which surrounded it as well as in the great Basilica in the Bail, in which the laws of the Roman province were administered, and where perhaps the government of the province was also carried on. But the internecine strife and generally unsettled condition of the mixed races, and consequent absence of a settled literature, have left us with but scant documentary evidence of their doings in the city. We have therefore to look for them as written in stone in the few buildings they have left behind them, and the St. Mary's Guild is just one of those Norman buildings that is interesting in this respect.

The unusual shape and plan of the building induced me to measure and draw it out to scale, in the hope of discovering the purpose for which it was erected, and the investigation has led me to believe that it was for a Training School, and that the arts and crafts of the building fraternity of the Mediæval period were taught in it for several centuries. Even in Roman times Lincoln was an important city, the metropolis of the province and chief seat of commerce, and probably of government also, a position it maintained well into the Middle Ages; and it was therefore entitled to a first place of recognition in the arts such as they were at that time.

It is generally admitted, however, that there was another and a later route by which the arts were introduced into Britain, not as in the first instance direct from Rome, but through France by the Normans after their conquest of the country; and here they germinated, and developed into the several styles of architecture we designate Mediæval. When it is remembered also that Remigius was appointed to the See of Dorchester in 1067, that the Conqueror in 1068 ordered his Castle to be built on Lincoln Hill, that in 1073 Remigius removed his See to Lincoln (and at that time the diocese embraced the eight counties of Oxford, Buckingham, Nottingham, Bedford, Huntingdon, Northampton, Rutland, and Lincoln) and at once arranged to build his Cathedral there, and that there were also innumerable churches in course of erection throughout the Kingdom, may we not well conclude that such a vast number of important buildings could not have been designed all in one recognisable style by different minds and at about the same time, unless the principles of the designs, and even the details of construction, had been learned by those in charge of the buildings in some central school or college with workshops attached to it? But those build-

ings must so far have been designed and carried out by the Norman architects and builders who were introduced into this country soon after the Conquest, and who of course could only have acquired their knowledge of architecture in their own country. The natural inference is that when once established here, isolated from the influence of the Arts and Crafts school in which they had themselves been trained, they commenced to adapt themselves to local circumstances and to develop an independent study of building matters, and after a reasonable time had been occupied in the practice of design and the art of building in England, the craftsmen would naturally establish an institution of their own on the basis of the school in which they had received their training. Here they would continue the development of the art of building by teaching its principles and practice to natives associated with them. That they did pursue such a course is abundantly proved by the evolution of the Pointed style out of the round-arched Norman into the well-defined Early English architecture, known as the First Pointed or Lancet style; and it should not be forgotten that this style was first adopted in St. Hugh's work in Lincoln Cathedral.

Not only was the Early English style of architecture first applied to Lincoln Cathedral, but this style, together with the Third Pointed or Perpendicular, is admittedly peculiar to this country, and does not therefore exist in any other country in Europe, except in an isolated case or two in France, and these are said to have been designed by Englishmen.

There must therefore have been a central authority somewhere in England which developed and taught the arts and crafts. Nearly all our chief architects and archaeologists who have interested themselves in the subject for a century past have testified to that effect; but as to how that authority was selected, whether voluntarily or compulsorily constituted, or by what means the arts and crafts were dispensed, and the exact situation or seat of that authority, have always been matters of speculation and conjecture. Mr. F. A. Paley, probably the most reliable authority on mediæval architecture in this country, in his *Manual of Gothic Mouldings*,\* in referring to certain conventional forms or details, says: "Whence these forms arose, whether from a natural process of gradual development, or from some real or pretended secret of freemasonry, or lastly from mere accident or caprice, are curious questions which, so far as the author is aware, have never yet been made the subject of much inquiry"; and again: "How far the same forms were arbitrary or obligatory in ancient freemasons' work, how far they emanated from some particular source and were dispensed by authority through the country"

\* Ed. 6, pp. 1 and 2.

(i.e. this country) "or were assumed by some tacit agreement on the part of the masons themselves, are equally interesting speculations, though perhaps equally difficult to determine." And further: "However this may have been, it is quite certain that a strict intercourse must have been kept up between the members of this body of artisans, or almost every ancient church would exhibit new and strange varieties in the details of their mouldings." The italics are mine. Mr. Paley also says in another work, *A Manual of Gothic Architecture*:\* "England was the country in which the Gothic or Christian style was most exquisitely and most sumptuously developed in respect of its details."

Mr. Edmund Sharpe, in his *Lincoln Excursion*, 1871, in referring to the style of the three Norman doorways in the west front of Lincoln Cathedral, says:† "Though their architecture was derived from the Norman, they are treated in a manner entirely distinct from that which characterises the work of that nation." And he likewise states that these doorways "prove to us in fact, along with numerous other similar works in all parts of the kingdom, the existence in England at the time of a school of native artists, who were not only completely emancipated from those influences which had governed the designs of buildings for the previous eighty years of Norman rule in this country, but who were able to design and to carry out their work with an originality of thought, a fertility of invention, and a perfection of execution, which must fully entitle them to our special notice, as well as to separate classification."

Now, if England developed the most exquisite and most sumptuous Gothic architecture, and if in Lincoln the western doorways of its cathedral, amongst other similar works in the kingdom, prove that there existed in England at the time a school of native artists, it is but reasonable to believe that a school building must also have existed somewhere in the country. We therefore naturally query where such a building could have been. Was it at Canterbury? I have never heard of one there, or the remains of one, that could possibly bear any resemblance to such a building as could at once have been suitable for a school in which to teach the arts, a private chamber in which to evolve and develop the styles, and workshops in which to practise the crafts. Is there one at York? at Durham? at Westminster? at Winchester? or anywhere in London? or in fact anywhere in Britain? now existing, or which ever did exist, that could in any way have answered such a treble purpose as that described, unless it is St. Mary's Guild in Lincoln, which building I suggest was in every way adaptable to such a purpose?

That Mr. R. F. Gould, and perhaps a few other archaeologists, have expressed their belief that the mediæval buildings of this country were designed

and erected under contracts by builders of the time, in much the same way that similar works are developed and carried out at the present day, in no wise affects the view I am taking of St. Mary's Guild at Lincoln; because Mr. Gould in his researches on the subject seems only to have followed the craftsmen from cathedral to cathedral or from one large building to another, and finding from his investigations the Lodges or wooden Domiciles there, but no record of an Arts and Crafts School, appears to have concluded that one had never existed anywhere, but that the knowledge which developed the principles and invented the characteristics of the styles came either from the clergy or was acquired by the workmen in the shops and on the works on which they were engaged.\* It must, however, be quite apparent to every experienced Gothic architect of the present day, that it was absolutely impossible that such minute details as the carving in the capitals of pillars, the sections of the pillars themselves, and the clustering and forms of the shafts which surround them, as well as the sections of the mouldings and the enrichments which adorn them, and the dozens of other equally well-marked characteristics of the styles (by any one of which the date of its construction can to this day be accurately defined within a very few years, whether situate in the North, the South, the East, or the West), could have been designed by different hands in different parts of the country at the same time (as they undoubtedly were) unless the designers had been taught and trained in the same school, and by the same tutors, the principles which underlay and governed the arts at the time, and which it is believed none others were then permitted to know or to practise. That there did therefore exist in this country a building fraternity during the mediæval period of the building arts will scarcely be disputed, and it seems to me but a reasonable inference that the uniformity and purity of the styles could only have been developed and preserved, as they were, through the influence of a training school or college in which the students graduated as masters in the building arts; and that selections were made from amongst those graduates to design and take charge of the important ecclesiastical buildings which were to be erected in the various parts of the country during the Middle Ages. I could well conceive also that the purity of the styles would be further preserved by the periodical assembly of all those masters at the college of the fraternity, to discuss and decide matters of principle, and to fix upon the characteristic forms which should be adopted and practised in the future to distinguish the works of the fraternity from those of other builders.

Would not such a practice as this account for the necessity of the great hall or assembly room, which

\* *Introd.* p. 16.

† *Introd.* p. 18.

\* *History of Freemasonry*, Vol. 1, p. 320.

appears to have been attached to their technical schools or training establishments wherever they were built, and which is so well marked in St. Mary's Guild buildings at Lincoln?

Now, this building was erected about 1140 to 1150; it was quadrangular in plan, with an inner courtyard suitable for materials, and had probably workshops on two, if not three, of its sides.

The ground floor of the front wing facing the High Street was originally vaulted in quadripartite vaults; the entrance gateway, with its deeply recessed semicircular arch and flat pointed inner arch below it, still remains and occupies the middle bay of the front. The two end bays right and left of the entrance were probably store-rooms for the craft, for, although vaulted, the constructional features are quite plain and somewhat crudely finished, not a single moulding is to be found about them. The vaults were no doubt inserted to afford a secure foundation for the assembly room floor which they supported. Several springer corbels of the vault ribs are still *in situ*.

The upper floor above the vaulting appears to have been in one large room, of the full length and width of the front wing, and was about 63 feet long by 21 feet wide. There were apparently five two-light windows next the street, with seats inside each, each light with a semicircular head, and both were circumscribed by a larger semicircular outer arch, with label mould. The remains of three of these windows may still be seen *in situ* on the inside of this large room.

There were also two fireplaces; the remains of one of them can be seen corbelled out next the High Street, with a modern square window pierced through the back of it. There was likewise a similar window to those above described, on the opposite side of the room, facing the inner courtyard and occupying the central bay over the back archway; there may likewise have been windows in each gable end; but, as both these end walls have been refaced outside, there is nothing now remaining to prove their former existence.\*

There is at the east end of the north wing on its upper floor a portion of the original wall with the remains of an original window in it having deeply recessed and splayed jambs and arch intact; and in the same wall, but on the ground floor below it, are the remains of another original window, and as it occurs in the next bay to that on the floor above, the horizontal distance from centre to centre of these two windows is by inference the horizontal distance from centre to centre of all the other bays of this wing, extending westwards up to the front main building; and it likewise fixes the position, width, and size of the staircase leading to the upper floor, as well as that of the lobby

between the private or secret chamber and assembly room. The south wing has, however, entirely disappeared, and a modern builder's workshop has been erected in its place, but I think not quite on the old foundations. There is, however, reason to believe that the south wing was precisely similar in form and size to that at the north side of the courtyard. The eastern wing has also been demolished, and a modern brick house now stands on or near its site, but when it is considered in connection with the general form of the existing buildings, there is no reason whatever to doubt that this side of the yard was likewise inclosed by a building corresponding in form and detail with the other wings.

It should also be observed that although there is nothing now to indicate the original existence of the open sheds or workshops on the ground floor of the main wings surrounding the courtyard, there is on the other hand nothing remaining in the old walls or any other part of the original buildings that could possibly have prevented them from being there; for notwithstanding the expressed opinions of some experts that the eastern end of the north wing is the remains of a Norman house, I must confess I fail to find any such remains. That part of the wall which is claimed to be the front of an old house is not original, but has been built up with old materials derived from other portions of the demolished buildings; and the upper two windows, although original in themselves, have been reset in this more modern wall with wood lintels over their inside opening. This wall is only 20 inches thick, whilst the Norman wall at the other side of the same room and exactly opposite to it was 3 feet 6 inches thick, both of them being outside walls. It is surely very unlikely, nay, one may say, almost impossible, that the Normans, heavy builders that they were, would ever think of constructing one outer wall of an important building such as this only 1 foot 8 inches thick; and least of all would they make one outside wall of a room to support a main roof only 20 inches thick, and the wall of the same room and exactly opposite to it to support the same roof 3 feet 6 inches thick.

What I suggest therefore is that, owing to the Norman Conquest and the consequent increased activity in all matters relating to life and religion, and especially in the building of cathedrals, churches, and castles, as well as bridges, throughout the island, and particularly in this large diocese, together with the removal of the See from Dorchester to Lincoln which made the latter the centre of ecclesiastical energy, there was a great influx into Britain, and especially to Lincoln, of Norman builders, headed as they would be by architects as we term them now, but masters to design and superintend, and craftsmen to execute the works. Such an influx of foreign craftsmen all associated in one common fraternity or fellowship,

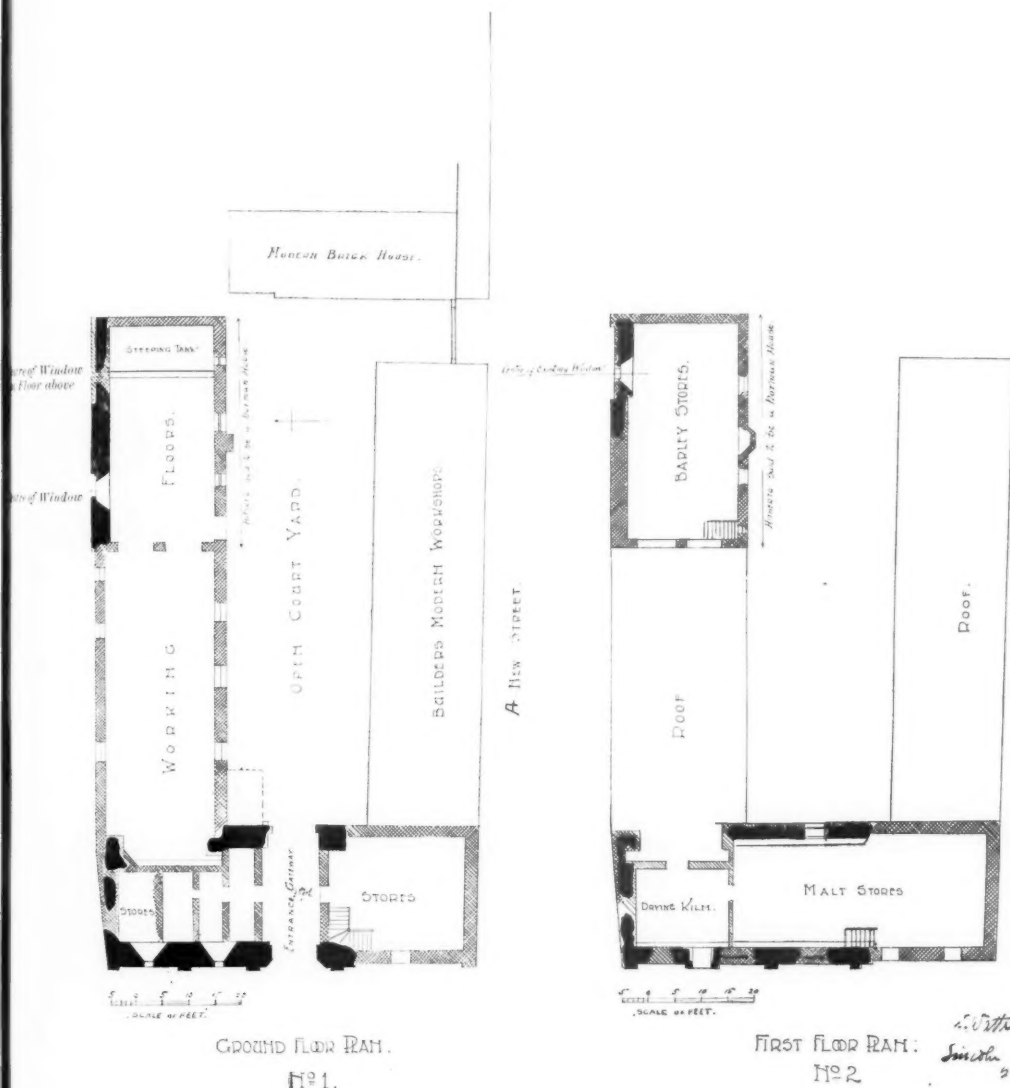
\* Since this was written the remains of coupled gable windows have been discovered in the false roof above the drying room of the modern malt kiln.—W. W.



speaking a language different from that of the natives, and with associations and aspirations greatly varying from those of the people around them, would naturally seek a school of their own in which to study the arts and develop the

building fraternities in all nations and in all ages from a remote period of time.

But it will not be supposed that the association would at once commence to build themselves a permanent school before they had well established

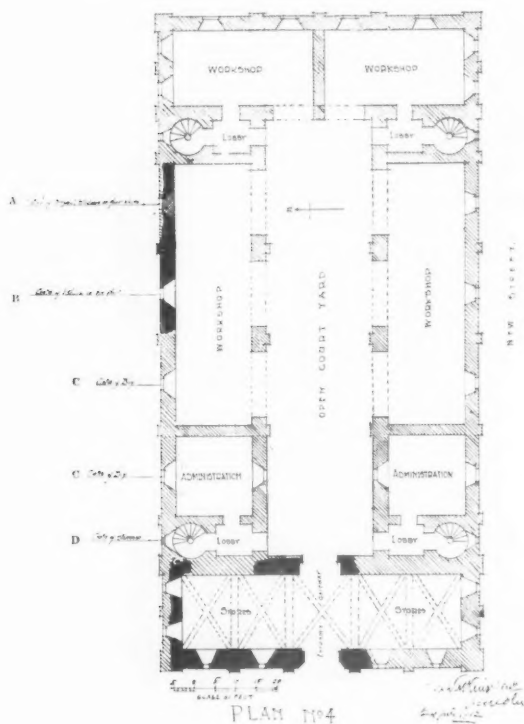


principles of their craft which none in Britain then knew how to practise. The documentary evidence discovered and published by historians and experts on the subject abundantly prove that in doing this they would be but following the custom of the

themselves in the country and had secured the special recognition of the Church for their calling; it is therefore necessary to remember the respective dates at which the important events occurred, because, although the building of all those

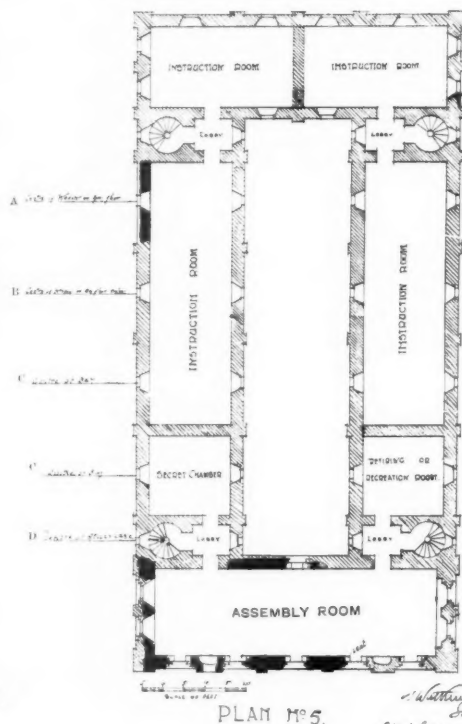
cathedrals, churches, castles, &c., was proceeded with almost immediately after the Norman Conquest, St. Mary's Guild building was not erected nor designed until nearly a hundred years afterwards. Neither will it be supposed that they would at once commence to build their training college, because, in the first place the newly imported architects and builders would for a long time be occupied in designing and erecting buildings for others, and, like every other institution of its kind

ample evidence that it was the common practice of these fraternities to build such wooden domiciles for themselves; the fabric rolls of several of our cathedrals still testify to this. But these wooden houses were built for the ordinary craftsmen to reside in, and not in substitution for the school. It is desirable to bear this distinction in mind, because there would be a domicile or lodge attached to every important building at the time of its erection, but there would be only one techni-



GROUND FLOOR PLAN.

- A, Centre of Original Windows on Floor above.  
B, Centre of Original Window on this Floor.  
C, Centre of Bay.  
D, Centre of Staircase.



FIRST FLOOR PLAN.

- A, Centre of Original Window on this Floor.  
B, Centre of this Window, over that of Original Window on Floor below.  
C, Centre of Bay.  
D, Centre of Staircase.

whether business or educational, they would wait and make sure of their position before incurring the heavy expense and responsibility the establishment of a new college for the craft would entail upon them. The newly imported architects and craftsmen would no doubt at first be not only destitute of a school building and workshops, but probably of students also; and the craftsmen's dwellings would only be temporary wooden huts, erected on the sites of the structures upon which they were engaged. There is, in fact,

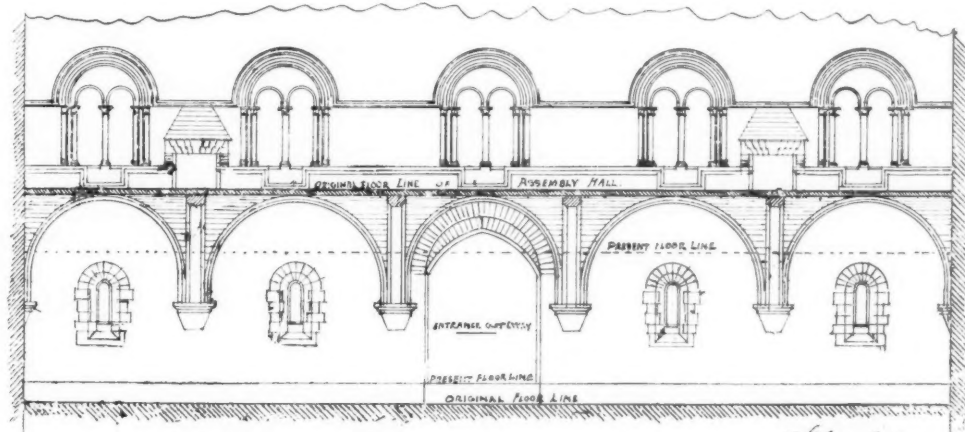
cal school or college in each diocese, and probably only one in the island, and that one would be the college of instruction for the combined Arts and Crafts Fraternity.

I am persuaded that the members of the fraternity were a secret and exclusive body, whose private inner workings and instructions were entirely oral, that no written records of the crafts and the arts they practised, nor of the social or fraternal intercourse they kept up amongst themselves, were ever made, and that none therefore

could come down to us; hence the mystery which hangs over their early practices in this country, especially through the mediæval period of art. But the circumstantial evidence is so strong and complete respecting them, and ranges over so

shown by quotations from their writings; and this the progress of the arts and evolution of the styles in the buildings, which were alike in general forms and in details in all parts of the country at the same time, undoubtedly testify. Hence, as the

## ST MARY'S GUILD LINCOLN.



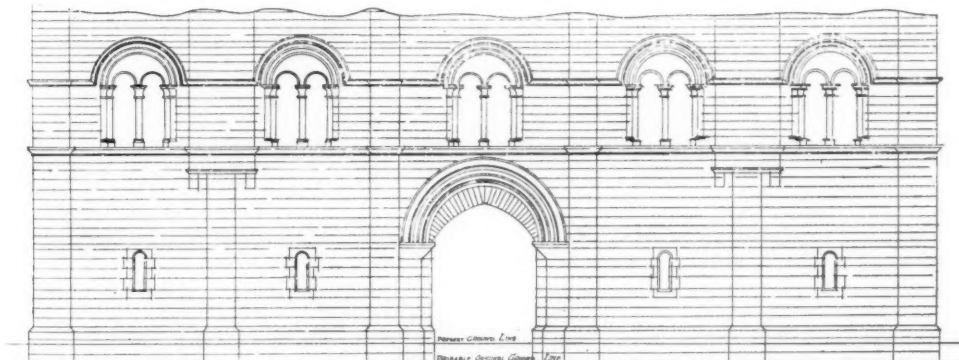
INFERENTIAL LONGITUDINAL SECTION OF FRONT WING.

0 5 10 15  
SCALE OF FEET.

Nº 6

W. H. Stothard  
Scribble

24 July 1912



INFERENTIAL FRONT ELEVATION

Nº 7

0 5 10 15  
SCALE OF FEET.

W. H. Stothard  
Scribble

24 July 1912

ST. MARY'S GUILD, LINCOLN.

many centuries, that, like similar evidence in suits at law when complete in all its bearings, it becomes, as our lawyers tell us, the most reliable evidence of all. That there was a National School of the Arts and Crafts has been the opinion of all our best experts on the subject, as I have already

Arts and Crafts fraternity was always in close alliance with the Church, and worked under special privileges and probably monopolies from the Popes, and as Lincoln was the largest English diocese all through the mediæval period, it does not seem unreasonable to suppose that it was the recognised

home and centre of the National Arts and Crafts, and that St. Mary's Guild building was the school and workshops of the fraternity.

It may, however, be said that this was one of the numerous religious guilds established in and around the city about that time. But there is nothing remaining about these buildings that could in any way suggest such a guild, and, besides this, we have it on the authority of Dr. Sympson in his *History of Lincoln* that there was another St. Mary's Guild or hospital governed by a Prior, but its situation, says the Doctor, is not now known. Moreover, it is not likely that there would be two religious guilds named St. Mary existing in one city at the same time, although there may have been one religious and one Arts and Crafts Guild both dedicated to the same saint.

Others, again, may say that this was an ordinary trade or merchants' guild entirely distinct from any Arts and Crafts Society. But what other trade was there about 1140 to 1150 so important and wealthy in this city as would have enabled the fraternity to erect such a building as this? The staple or wool trade was not established in Lincoln before 1291, or nearly a hundred and fifty years after this building was erected. Others may say that it was built by the civic authorities and that it was the stoneyard and workshops of the City Fathers. But I am under the impression that the Civic Guilds were not founded till two hundred years after this building was erected. That it may, however, have come into the hands of the civic authorities at a later period is by no means impossible, for as the original Arts and Crafts Guild received great favours from the Church, as well as a monopoly for their trade and calling of ecclesiastical work at least, so they are said to have excited the jealousy of the civic authorities, who in their turn founded Civic Guilds on the basis of those of the earlier Arts and Crafts, and eventually absorbed the latter into their own society.

The accompanying plans and elevations will probably aid the explanations I have endeavoured to give in support of my suggestion.

No. 1 is an outline ground floor plan of the existing buildings.

No. 2 is the first floor plan.

No. 3 (see headpiece) is the front elevation of existing building.

No. 4 is a ground floor plan of the original building as inferred from the remains still visible to those who will trouble to make the necessary examination of the present buildings, the old walls being blacked in, and the positions of the only remaining original windows indicated thereon.

No. 5 is the first floor plan of the original buildings, as inferred, and blacked in in the same way as those of the ground floor.

No. 6 is a longitudinal section through the centre of the front wing, looking towards the street, showing the original windows, and the vaulting below, which supported the assembly room floor.

No. 7 is the front elevation next the High Street as it probably existed from the ground line upwards to just above the assembly room windows. How the front was finished above these windows, it is now impossible to say.

Under the circumstances I have related, and taking into consideration the accompanying plans, together with the fact that there certainly was, somewhere in Britain, a native School of Arts and Crafts from soon after the Norman Conquest onwards to the commencement of the decline of the arts in architecture some four hundred years ago, and that up to the present time its whereabouts has never yet been defined, at least so far as I am aware; and further that the buildings of St. Mary's Guild were in plan and detail in every way suitable for such a school and workshops, and that the period of their erection entirely accords with all the circumstantial evidence surrounding them; I am emboldened to suggest that Lincoln was the place, and St. Mary's Guild the building, in which the arts and crafts were taught for several centuries.

I place this statement before the readers of the JOURNAL with some trepidation, but with the full confidence that those interested in the subject will give it a fair and reasonable consideration, and if the conclusions to which I have found myself forced should be proved to be wrong, I shall not be slow to admit it, for my only desire in this matter is to settle, if possible, a vexed question of many years' standing.



